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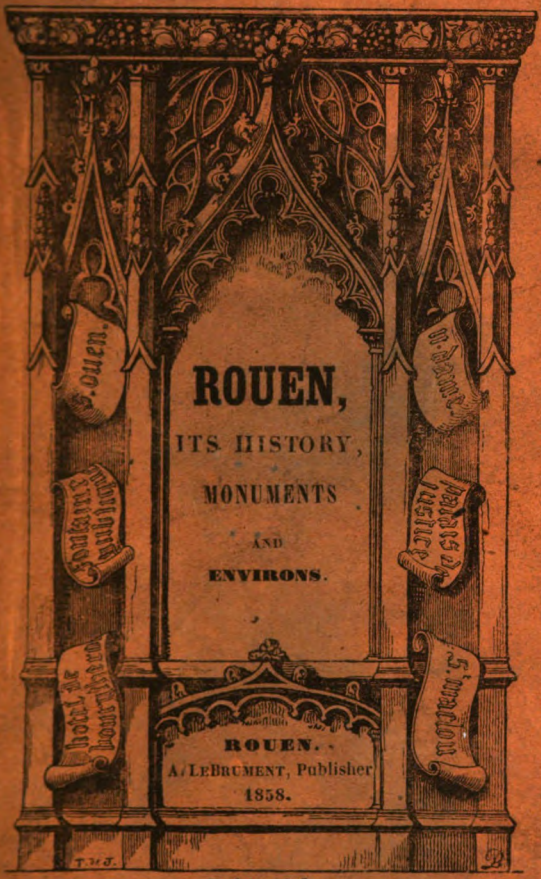

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ROUEN

ITS HISTORY, MONUMENTS,

AND ENVIRONS,

A GUIDE NECESSARY TO TRAVELLERS

Who wish to become thoroughly acquainted with that Capital of Normandy,

and the most interesting localities in its neighbourcod;

By TH. LICQUET.

The Sixth Edition,

Revised and annotated by Ed. FRÈRE,

Illustrated with Engravings, a Plan of Rouen and a Map of the Lower-Seine.

Translated from the french
by M. D. C. and M. H. BARGUET, profr of languages.



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TO THE READER.

In modifying Th. Licquet's Rouen-Guide, the success and merit of which is undeniably established by five editions prior to this, in abridging a few chapters of this itinerary, we have only thought of the accommodation of the traveller who, obliged to hurry his course, has often only twenty four hours to spend within our walls, and would feel rather afraid to have to go through more than 400 pages in order to obtain some useful information during his short stay. Nowadays, when more than ever, time the materials out of which life is made, is accounted so very precious, when every one hastens with all speed; when the railways, those rapid and

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almost aerial conveyances, have superseded our good old highways, given a new activity to business and increased the enjoyments of the tourist, we imagine that the impatient traveller wants a native Cicerone as concise as possible, just to see conveniently and in a short time, all that is curious and useful in the old capital of Normandy. And for Rouen more than any other town, that Cicerone was quite a desideratum. Rouen, the commercial and industrious town, the town with narrow and winding streets, with old houses, wide bulwarks, extensive suburbs, the historical town with numerous and splendid monuments, is so peculiarly bounded by the verdant hills which surround it, that its artistic curiosities, its buildings seem, as it were, unknown and nearly lost, except however a few churches which, just to use the expression of a clever and witty critic, lift up their heads above the crowded houses, as though to breathe more freely.

If we look upon the plan of Rouen, and draw a line from the north to the south,

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that is from the Suspension Bridge to Beauvoisine square (place Beauvoisine), and thus dividing the town into two parts nearly equal, east and west, we shall walk through each part in its turn and explore them separately. The suburb of Saint-Sever, from its situation upon the other side of the river Seine, its extent and commercial importance, will be the object of a third walk. If we take the Cathedral as a center, we shall take care to enumerate what is remarkable in every quarter, and, as much as possible, not to forget any thing in our way, as we go on.

The itinerary of the different walks will serve as an introduction to this volume, and yet we shall not swerve from the methodical classification which the author had in view.

Taking our inspiration from the former dispositions of this little book, we now add to it, as a necessary complement, a concise description of the many surrounding localities which, from their picturesque or historical attractions, are the object of frequent excursions.

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Thus to present in a few pages, under the auspices of Th. Licquet, who was carried off so very young from the Belles-Lettres, history and archeology, to present, do we say, the annals of Rouen, the description of its ancient monuments and of its environs; to point out to the learned and attentive foreigner all that is worthy of his attention, in short to become his *Vade Mecum*, his indispensable *Hand-Book*, such has been the end we have aimed at, and we shall feel very happy, if we have attained it.

Ed. F.

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ITINERARY

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Rouen.

HISTORICAL INTRODUCTION.

Cæsar, in his Commentaries does not speak of Rouen; Pomponius Mela, does not mention it in his Geography; Ptolemy is the first author who has noticed it. This observation alone will shew the absurdity of the numerous etymologies assigned to its name of *Rothomagus*, of which we have made Rouen. The least unlikely are those which have been taken from the primitive language of the country; but, even then we can only form conjectures more or less vague, as, in deriving Rothomagus from two celtic words, some have considered that this name signifies a great town; others, a town on the bank of a river; while others again a town where duties were paid.

Ptolemy then gives us a commencement to the history of Rouen. In his lifetime, that is to say, during the first part of the second century, Rouen bore the name of Rothomagus; it was the capital of the country of the Velocasses.

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If Rouen, as a town of Gaul, is little known to us, Rouen as a Roman town is more so. Its existence is no longer doubtful; its importance even is proved. All suppositions join to make one think that the Romans were the first who erected external fortifications round the town. Remains of walls evidently built by that people, were discovered in 1789 in the cellars of a house which had been built on the edge of the first ditch[1], These buildings extended westward even under the church of Saint-Lo, and it is very probable that they joined towards the east with other remains of roman architecture, found in digging the foundations of another house, 2, rue de la Chaîne.

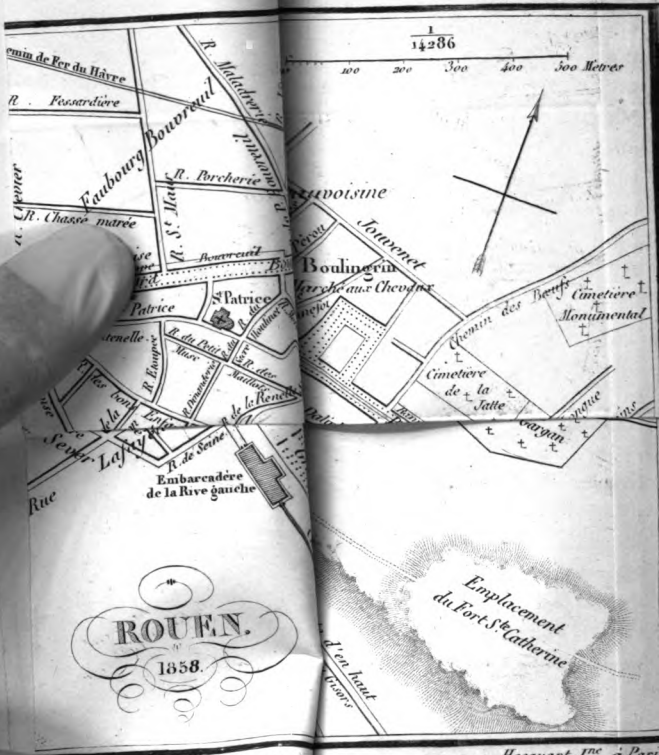
Here then, is the first boundary of Rouen under the Romans, and drawn out by them: *on the south* the Seine, the waters of which at this time came as high as the line occupied at present by the rue des Bonnetiers, the place de la Calende, that of Notre-Dame on its southern portion, and thus along to the extremity of the rue aux Ours. *On the north*, the ditch which extended the whole length of the streets Gericault, and Fossés-

[1] It is the sugar refinery of M. Sautelet, rue des Carmes, opposite the place of the same name.

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Louis VIII, that is to say, from the river Robec at the east, to the rue de la Poterne at the west. From the latter point draw a line in a southern direction passing across the New-Market, the rue Massacre and the rue des Vergetiers, to the rue aux Ours and you will have the *western limit*. The *eastern limit* is naturally marked out by the course of the Robec. The town maintained this boundary till the xth century, the period of the establishment of Rollon, in this portion of Neustria to which the Normans gave their name.

I have already said, that Rouen was an important town under the Romans, and this truth is proved by the fact. It does not figure, it is true, in the notice of the dignities of the Empire, as the seat of a superior magistrate, but, nevertheless it is spoken of, as a town having a garrison, and, it was there that the *præfectus militum Ursariensium* or the prefect of the regiment of the Ursarians, resided.

The ecclesiastical annals also prove the importance of Rouen at this period. We find, in fact, during the first ages of christianity, the apostles coming into Gaul, going to Rouen, and fixing their abode in a principal town that the sacred word might be more easily spread thro' the surrounding country.

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As saint Nicaise did not come to Rouen, we must consider saint Mellon, as its most ancient bishop. The erection, or the consecration of a first chapel in Rouen, under the patronage of the Virgin, is the only important event which the life of this prelate contains. As to the destruction of a temple dedicated to the pretended idol Roth, I tkink I have proved in an other work[1], first, that there never existed an idol of that name, neither was the temple situated on the ground occupied by the church of Saint-Lo; secondly, that this temple was demolished by Saint-Romain, nearly four hundred years later.

Nothing very remarkable happened at Rouen, under the successors of saint Mellon, until saint Victrice. But, here commences a new era for the town. Its population increases, its reputation extends, the temples of the true God are multiplied; even saint Victrice himself works in their erection: « He rolls the stones with his own hands, he carries them on his shoulders. »

This town continued its career peaceably during nearly a century, until Saint-Godard

[1] *Recherches sur l'histoire religieuse, morale et littéraire de Rouen, depuis les premiers temps jusqu'à Rollon.* Rouen, J. Frère, 1826, 8vo.

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succeeded to the episcopate. Then we come to a great historical transition.

The Roman power had been long struggling against the encroachments of the Francs in Gaul. Clovis, conquers the provinces situated between the Somme, the Seine and the Aisne; the monarchy commences, and Rouen becomes a French town.

To saint Godard who died in 529, Flavius succeeded the same year. The first foundation by Clotaire I, of the abbey of Saint-Peter, now Saint-Ouen, about the year 540, is attributed to him.

After Flavius, came Pretextat, whose name alone reminds us of those of two women, unfortunately too celebrated: Frédégonde and Brunehaut. The latter had been exiled to Rouen, by Chilpéric, king of Soissons, Mérovée, son of Chilpéric, loved Brunehaut and was loved by her. He came to Rouen, and married his mistress; Pretextat blessed their union. Chilpéric arrives and the two lovers take refuge in the church of Saint-Martin sur Renelle, a wooden building, on the wall of the town. It is to Gregory of Tours that we owe this information which is valuable, in as much, as it makes us acquainted with the limits of Rouen on the north-west side at this period.

Frédégonde did not pardon Pretextat; she caused him to be murdered, during mass, in the Cathedral.

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The episcopate of Melance and of Hidulfe, the successors to Pretextat, offers no very particular circumstances. That of saint Romain, is much more remarkable, for the destruction of heathen temples, and the famous miracle of the *Gargouille*, which, gave birth to the privilege not less famous, which the chapter possessed of setting at liberty a prisoner every year. It is thought generally, however, that saint Romain, constructed one of the churches, which succeeded each other on the site of the Cathedral, but, they were mistaken who said that this bishop extirpated paganism from Rouen, and from the province. Saint Ouen, who came after Saint-Romain, found the people clownish, superstitious, and idolatrous, in consequence of the negligence of some bishops, his predecessors. The inhabitants of the neighbouring country, were coarse, cruel and dishonest; morals and sciences were cultivated only among the higher classes of society. We find in the preface to the life of saint Eloi by saint Ouen, that, even in the VIIth century, they read authors of whose works nothing now remains.

Saint Ouen, founded or enriched a great many religious establishments in Rouen and its environs. It was under his episcopate, that a monument

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was first raised to Saint-Nicaise within the walls of Rouen. He also caused to be built the celebrated abbeys of Fontenelle (since Saint-Wandrille) Jumiéges, and Saint-Austreberthe.

In the time of this archbishop, there was a state prison near the end of the rue de la Poterne. It was in this prison that saint Ouen, having been deceived by the mayor of the palace Ebroin, caused Philibert the first Abbot of Jumiéges to be confined on a false accusation of the crime of high-treason.

To saint Ouen, Ansbert succeeded in 683; at this time doubtless the mechanical arts were not very far advanced in Rouen, since the new bishop, wishing to erect a rich mausoleum to his predecessor, sent for workmen from different provinces.

According to the monk Aigrad, a great famine took place in Rouen and its neighbourhood, during the episcopate of Ansbert, who caused the treasures of the church to be given, for the relief of the poor.

Here, the history of Rouen is lost in obscurity: our materials are reduced, we may almost say, to the mere list of bishops, until the time when the North-men shewed themselves in this country. From the year 841, when they appeared for the

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first time at the mouth of the Seine, until the year 912, the period of the treaty of Saint Claire sur Epte, Rouen and its environs presented nothing but a scene of carnage, fire, and slaughter. Strangers devastating the country; the villages deserted; the population massacred; the towns half destroyed; every where discord, hatred, avarice, and rapacity; all excesses united: such is the picture of the country at that period. At last Rollo, is created duke of Normandy; the proud Norwegian, becomes the benefactor of the country, to which he had so long proved a scourge. The population reappears; an active police is established, robberies are put a stop to; no more plunderers exist on the highways, or thieves in the towns. Rouen rises from amidst its ruins, its monuments are repaired, its size increases, its political influence becomes immense.

This second boundary is due to Rollo, the first duke, and to his son Guillaume Longue-Epée. They confined the waters of the Seine in a narrower bed. Several churches, such as Saint-Martin de la Roquette, Saint-Clément, Saint-Etienne and Saint-Eloi, which had till then been situated on small islands, were united to the main land, the portion which had been gained from the river received the name of *Terres-Neuves*. The limits

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of the town remained the same on the north, east and west.

Under the first succeeding dukes, the town extended westward, as far as the Old-Market place. The *porte Cauchoise* was erected about the beginning of the xith century, that is to say, under Richard II.

The fourth boundary was effected under the last dukes. The town extended on the north to the height of the rue Pincedos: on the east, to the rue de la Chèvre. These two streets occupy the ground on which the ditches were situated at that time.

A very short time after, Philip-Augustus, who had just taken Rouen, and all Normandy from Jean-sans-Terre, caused the old castle to be built, which was included within the interior of the town, in the middle of the xiiith century; the fifth boundary was made in the reign of saint Louis. Rouen was then enlarged by the greater portion of the ground which forms the parishes of Saint-Patrice, Saint-Nicaise, Saint-Vivien and Saint-Maclou. The gates of Martainville, Saint-Hilaire and Bouvreuil were then built.

A sixth enlargement took place about the middle of the xivth century. The monastery of the Jacobins, which now forms a portion of the pre-

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fecture, was enclosed within the walls of the town, as also the Church of Saint-Peter le Portier, so that it obliged them to put the porte Cauchoise farther out. On the east, the town was enlarged by the quarter of the Marequerie.

It is not probably to Rollo, the first duke, that we owe the institution of the exchequer. The first trace of it, is only found under William the Conqueror. Perhaps even, it was only known under his son Henry I « the King Duke. » Ancient writers have thought that an exchequer existed in England before the conquest. The learned Madox, on the contrary, (vol. I page 177 and folloving) declares, that he has not found in any document prior to William's expedition, the word *scaccarium* (or *exchequer*). But he finds it shortly after that time, from which it would appear natural to conclude that, that institution had been carried over by that prince. The exchequer was removed sometimes to Rouen, at other times to Caen, and sometimes to Falaise. Louis XII fixed this sovereign court at Rouen, in 1499, and opened it on the 1st october of the same year. Francis I raised the exchequer into a parliament in the year 1515. It was interdicted in the month of August 1540, but the 7th January 1541, it was reinstated.

Thick walls, deep ditches, and formidable to-

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wers, a great many turrets, bastions, casemates, and fortified gates, made Rouen an important place, before the revolution: omitting the different sieges, which it had to sustain from the Normans, we must notice in 949 those by Otho, emperor of Germany, Louis IV, king of France, and Arnould count of Flanders; that in 1204 by Philip-Augustus; 1418, by Henry V, king of England; that in 1449, after which, Charles VII retook the town from the English; lastly, that of 1591, by Henry IV. In all these sieges, and many more which I have not mentioned, the inhabitants of Rouen always gave proofs of great valour and sometimes of *an unexampled* resignation.

All the fortifications of the town have disappeared since the Revolution; except a large and high tower belonging to the castle built by Philip-Augustus, and now included in the convent of the Ursulines, rue Morand. The ancient appearance of Rouen, is now only found in the interior, in its religious monuments and a few houses, which time or the hand of man appears to have forgotten.

Before 1790, Rouen the capital of the province of Normandy, contained thirty seven parochial churches and about as many religious communities of both sexes. It now only contains six paro-

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chial churches, and eight chapels of ease, with a church for the use of protestants.

Rouen is situated on a gentle slope, on the right bank of the Seine, which forms the southern boundary; the suburb of Saint-Sever, is situated on the left bank. The geographical position of the town is the 49° 26' 27" of north latitude and 1° 14' 16" longitude, from the meridian of Paris. The sun rises and sets about five minutes later at Rouen, than at Paris. The length of Rouen without the suburbs, is one kilomètre and three hundred mètres, or not quite a mile, from the south extremity of the rue Grand-Pont, to the north extremity of the rue Beauvoisine. Its length from east to west is two kilomètres, from one extremity to the other of the places Cauchoise and Saint-Hilaire. The circumference of the town does not exceed six kilomètres or nearly four miles.

Rouen, by its home and foreign trade, is one of the most important towns of France; the numerous manufactories which it contains, have caused it to be surnamed the Manchester of France[1]. Rouen, is the see of an archbishop,

[1] The principal filatures, manufactories and bleaching establishments, are situated in the suburb of Saint-Sever, and in the valleys of Deville, Ba-

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whose metropolitan church has for suffragans the bishoprics of Bayeux, Evreux, Seez and Coutances. It is the chief place of the second military division; the principal town of the département of the Seine-Inférieure.

There is besides at Rouen, a *cour impériale*, a *tribunal de première instance*, six courts of justices of the peace; a chamber and tribunal of commerce, a counsel of *prud'hommes* for the arbitration of small differences, principally between the manufacturers and their workmen; boards of direction for the direct and indirect taxes, for the customs and for the registry of domains, a bank, and a mint. Amongst the principal public buildings are a handsome custom-house, the exchange, two theatres, two museums, one of natural history and one of antiquities, a picture gallery, a public library, a botanical garden, a slaughter-house, three soldiers' barracks, two large hospitals, two magnificent lunatic asylums, a large and small seminary, a college, nineteen public schools, a great many

peaume, Maromme, Houlme and Malaunay. Amongst the principal stuffs, which are wrought in its manufactories, we must mention its *rouenneries*, the general name given to all those striped or checked cotton stuffs which are used for women's dresses.

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elementary schools for children of both sexes, and two principal prisons.

Lastly, this town has thirty three barriers, four covered markets, eight open markets, twenty one squares, about seventeen thousand houses, and more than four hundred and eighty streets, containing a population of about 100,000 inhabitants.

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RELIGIOUS MONUMENTS.

PAROCHIAL CHURCHES.

Cathedral.

All historians attribute the erection, or at least the consecration of the first christian chapel in Rouen to saint Mellon. They agree also in placing that chapel on a portion of the ground occupied at present by the Cathedral. To point out exactly the place, would be next to impossible; but we must necessarily suppose it to the north end of the present edifice. The tower of Saint-Romain, the foundation of which is probably the remains of one of the churches which succeeded each other on this spot, and which, is assuredly the most ancient part of the whole edifice, would of itself, prove what I say. It will not be doubted, when we remember that the waters of the Seine, during the time of saint Mellon (260 to 311), and even seven centuries afterwards, reached as high as the place, which is known at present by the name of *la*

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Calende, that is to say almost at the base of the present Cathedral on its southern side.

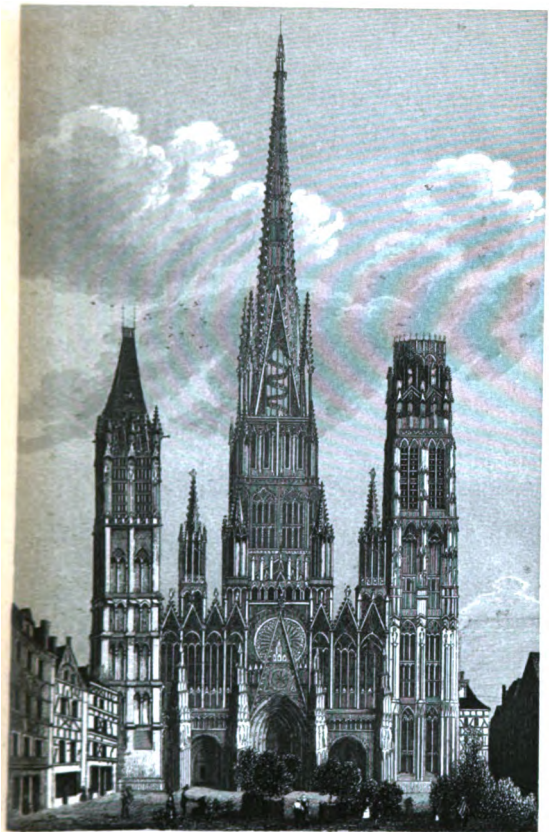
The Cathedral, which was pillaged in the year 841, was not, according to all probability, destroyed then; or, we must suppose (that which is hardly possible), that it had been rebuilt in the interval before the year 912, the period of the baptism of Rollo in this church. Being exposed to continual acts of devastation from pirates, the inhabitants fled in all directions, and did not think of building temples; and as Rollo, having been baptized in this Cathedral, in the year 912, made most magnificent presents immediately after the ceremony, it is clear, that the edifice had been only plundered and not destroyed.

About the end of the xth century, Richard I caused the Cathedral to be enlarged. The archbishop Robert continued the improvements.

Guillaume le Bâtard placed Maurille in the archiepiscopal see, in the year 1055. Maurille finished the Cathedral, and caused to be erected the stone pyramid which bears his name, and in the year 1063, he dedicated the temple in the presence of William, and the bishops of Bayeux, Avranches, Lisieux, Évreux, Seez and Coutances.

In 1117, this Cathedral was struck by the electric fluid.

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Cathédrale.

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In 1200, the metropolitan church was destroyed by fire. Jean sans Terre, duke of Normandy and king of England, assigned funds for the reconstruction of the edifice.

It is then from that period that the actual Cathedral dates.

I need not add that this immense edifice, such as we see it at present, is the work of several centuries, beginning in the XIIIth and finishing in the XVIth, excepting that portion which forms the base of the tower of Saint-Romain, and which is much more ancient.

The length of the Cathedral, in the inside, from the great portal to the extremity of the chapel of the Virgin, is one hundred and thirty-six mètres (about four hundred and fifty english feet[1]); the chapel of the Virgin is twenty-nine mètres thirty centimètres in length; the choir is thirty-six mètres seventy centimètres, and the nave seventy mètres. The entire breadth of the edifice from one wall to the other is thirty-two mètres thirty centimètres; namely, the nave nine mètres; thickness of each pillar, two mètres sixty centimètres, each aisle, four mètres sixty-six centi-

[1] The mètre is equal to 3 english feet and 3 inches, or 3 feet 281 parts.

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mètres, the chapels, four mètres forty centimètres. The height of the nave is twenty-eight mètres; that of the aisles, is fourteen mètres, the transept is fifty-four mètres sixty-five centimètres in length, by eight mètres sixty-five centimètres in breadth. In the centre is a lantern, at the height of fifty-three mètres thirty-three centimètres under the key-stone, and it is supported by four large pillars, each being twelve mètres sixty-six centimètres in circumference, and composed of thirty one columns, which are grouped together; above the arcades of the nave, there is a very narrow gallery. The edifice is lighted by one hundred and thirty windows.

There are amongst the stained glass windows, several which deserve to be particularly noticed. I will here point out their places, after the work of E.-H. Langlois, on stained glass, and that of Gilbert on the Cathedral[1].

Left aisle, in going up, opposite the fourth arcade of the nave: upper panes occupied by several sub-

[1] *Historical description of the Cathedral of Rouen*, by Gilbert. Rouen, Ed. Frère, 1837, 8vo. with 3 plates. — *Essay on ancient and modern painting on glass, etc.*, by E.-H. Langlois. Rouen, Ed. Frère, 1832, 8vo. with 7 plates.

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jects taken from the life of saint John the Baptist, saint Nicolas., etc. We may remark curriers or tanners, and, near a sort of gallery supported by columns, a stone cutter and a sculptor making the capital of a column. A little farther up, we perceive a church supported by arches, in the construction of which, several masons are busily employed. Near it, is a woman kneeling, and holding up with both her hands the plan of a gothic window.

Same aisle, in going up, and opposite the fourth arcade of the nave: a window occupied with subjects relative to the life of saint Sever.

Left aisle of the choir, opposite the fourth arade: a window entirely occupied with the life of aint Julian the Hospitaller.

Same aisle, between the semi-circular lateral hapel and the chapel of the Virgin: two windows, representing the life of Joseph, the son of acob. We may still read, although with difficulty, the name of the painter and glazier. It is scribed on a phylactery, in the following anner:

CLEMENS VITREARIUS CARNOTENSIS M...

On the other side of the choir, between the chapel of the Virgin and the semi-circular lateral apel: two windows, one representing the Pas-

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sion; the other the life of a saint. He is represented almost naked from the head to the waist, and on horseback. Semi-circular chapel of the southern transept in the corner of the window, the martyrdom of saint Laurent.

All these windows date from the end of the XIIIth century. The most curious is that representing the life of saint Julian the Hospitaller.

The Cathedral contains likewise several fine specimens of windows of the time of the *renaissance*. We must remark, especially, those which represent the life of saint Romain, in the chapel dedicated to that bishop and those which decorate the chapel of saint Stephen. We perceive, in the latter, saint Thomas touching the wound of Jesus-Christ; Christ preaching in the desert; Christ appearing to Mary-Magdalen; etc.

The edifice is also lighted by three large roses (circular windows); two at the extremities of the transept and the other above the organ. Of these three windows the western is by far the finest. In the centre of it, the Eternal Father is represented as surrounded by a multitude of angels having each different musical instruments, around it are ten figures of angels, each holding an instrument of the Passion.

The present organ of the Cathedral is a large

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sixteen feet one, and is placed beneath the western circular window. It was made by Lefevre, the celebrated organmaker in Rouen, in 1760.

The choir is surrounded by fourteen pillars. Before 1430, its upper part was only lighted by a small number of narrow windows. Since that time, it has been lighted by the fifteen large windows, which we now see. In 1467, under the cardinal d'Estouteville, the chapter caused stalls to be made, which are very curiously sculptured.

A stone screen, of a style which harmonized with the rest of the edifice, formerly ornamented the entrance to the choir: In 1777, it was replaced by the present. This screen, notwithstanding its beauty, is unfortunately not in a style correspondent with the rest of the church. The upper gallery is surmounted by a gilt figure of Christ, made of lead, by Clodion. Between the pillars, we remark two marble altars, each ornamented with a white marble statue. That to the right is the statue of the Virgin, a much esteemed sculpture by Lecomte. This altar has retained the name *autel du vœu* (or the altar of the vow) since 1637, on account of a grand procession, which took place at that time, to obtain the cessation of the plague. The procession, in reentering the church stopped before this altar, on which the civic authorities

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placed a silver lamp, weighing forty marks. The statue to the left is that of saint Cecile, the patroness of musicians. This sculpture is also from the chisel of Clodion. Both altars are ornamented with handsome bas-reliefs, the one to the right representing, Jesus-Christ placed in the tomb; that to the left, saint Cecile, at the moment of her death.

The actual existence of a library in the Cathedral, may be traced back as far as the year 1424. The canons, caused to be erected, for that purpose, over the cellar of the chapter house, the large building which we see at present. It was about thirty-three mètres long by eight mètres broad. They ascended to it by a handsome gothic staircase, erected by order of the cardinal William d'Estouteville, during the second half of the xvth century, and placed in the corner of the northern transept. This library was plundered and destroyed by the calvinists, in 1562, but, was restored by the archbishop Francis de Harlay.

In 1788, the chapter ordered an additional story to be built over the library, destined to receive the record of the church. The higher portion of the staircase which conducts to this story, was erected in 1789, and in the same style as the rest of it.

As far as 1112, the Cathedral possessed several

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manuscripts, which were destroyed in the fire of 1200.

A great portion of the books of the Cathedral are now deposited in the public library at the town-hall.

There are twenty-five chapels in the circumference of the Cathedral. The most spacious, and the first to the right on entering, is that of saint Stephen, *la grande église* whose painted windows we have spoken of already. It was formerly the *Parish church* of Notre-Dame.

At the extremity of this aisle of the nave in going up, is the chapel of *petit saint Romain*, where the tomb of Rollo, the first duke, is situated. This prince had formerly been buried in the sanctuary, near the great altar, which, at the time, was situated at the higher end of the present nave. The altar having been removed farther back, the remains of Rollo were deposited in the corner arcade where they now are. Above the arcade is an inscription on a table of black marble, of which the following is a translation:

Here lies Rollo, the first duke, the founder and father of Normandy, of which he was at first the terror and the scourge, but afterwards the restorer. Baptised in 912 by Francon, archbishop of Rouen, and

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died in 917 [1]. His remains had formerly been deposited in the ancient sanctuary, where is at present the upper end of the nave. The altar having been removed to another place, the remains of the prince were deposited here, by the blessed Maurille, archbishop of Rouen, in the year 1063.

On the opposite aisle, and exactly opposite the chapel we have just left, is that of Saint-Anne. The remains of Guillaume Longue-Épée, the son and successor of Rollo, who was assassinated in an island of the Somme, by order of Arnould, count of Flanders, are deposited in this chapel. His remains are placed like those of his father, in an arched corner, above which, is the following inscription, which we translate thus:

Here lies Guillaume Longue-Épée, son of Rollo, duke of Normandy, killed by treason in the year 944. His remains had formerly been deposited in the ancient sanctuary, where is at present the upper end of the nave. The altar having been removed to an other place, the remains of the prince were deposited in this place by the blessed Maurille, in the year 1063.

What has become of those funeral monuments, erected formerly in the choir of the Cathedral, in honour of kings, princes or warriors? Who will

[1] Rollo did not die till the year 931 or 932.

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assure us that the inscriptions placed at present in the sanctuary, point out to us, the illustrious dead whose tombs we seek? Where the heart of Charles V, which was deposited in the middle of the sanctuary? That of Richard Cœur de Lion, to the right of the high altar? The remains of Bedford, the son, the brother and the uncle of kings, of that Bedford, who, according to Pommeraye, was interred to the left of the high altar, and whose tomb stone they now shew us, behind the altar, which tells us that he was interred on the right side of it? Of all the tombs which existed formerly in the choir of the Cathedral, there remains but three modern inscriptions on marble slabs, which have been placed by chance. These three incriptions are those of Richard Cœur de Lion, Henry the Younger one of his brothers, and the duke of Bedford. On the 30th of july 1838, being guided by historical traditions, they had the idea to dig at the spot marked by the inscription to Richard, and discovered the statue which formerly decorated his tomb. This statue, which is hewn out of a single block of very fine free stone, is two mètres seventeen centimètres long, and represents king Richard in a recumbent posture, his head supported by a square cushion, wearing a crown enriched with precious stones;

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his feet are supported by a crouching lion. In his left hand was a sceptre of which we only see the remains; the right hand has disappeared. The prince's mantle descends nearly to his ancles, in wide folds. It is over a tunic which reaches up to the neck, and which is bound round the body, by an embroidered belt of which the end hangs in front below the knee. These researches were connued on the 31st of july, and the heart of Richard was found; it was enclosed in a double box of lead, and what must leave no doubt of this precious discovery, the following inscription in letters of the time was engraved on the lid of the box:

Hic : jacet : cor : Richardi : regis :
Anglorum :

The heart has been provisionally deposited in a private press in the sacristy, and the statue in the chapel of Christ, on the left of the choir. These researches were skilfully directed by M. Deville.

Let us now enter the chapel of the Virgin, and admire the treasure which it contains.

To the left on entering, is a monument of stone, without inscription or statue. It is that of Peter de Brézé, count of Maulevrier, grand senechal of Anjou, Poitou and Normandy. He was killed at the battle of Montlhery, the 16th july 1465. This

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monument is remarkable for its graceful proportions, its elegance and the delicacy of its architecture. It is composed of two pilasters of the arabesque style, supporting a pointed arcade, surmounted by a pediment; the whole of it is in open work and decorated on all sides with the initials P B, in gothic letters. The niche of the tomb is about one mètre sixty five centimètres wide by about one mètre thirty five centimètres deep. Its height is two mètres two centimètres to the key of the vault, and decorated with a shield bearing the arms of the deceased; the same shield, decorate the three pannels of the base of the monument. The entire height of the mausoleum is five mètres sixty five centimètres. The points of the two pilasters rise ninety five centimètres above the rest; which would make the total height of the monument of about six mètres sixty centimètres.

The name of Peter de Brézé, is honourably mentioned in our annals at the time of the conquest of Normandy. It was he who received the capitulation of the castles of Harcourt, Gisors, Château-Gaillard. It was he, who first entered Rouen, when that town opened its gates to Charles VII[1].

[1] *Monuments of the cathedral of Rouen*, by A. Deville. Rouen, N. Periaux, 1837, 8vo, with 12 plates.

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The statue of Peter de Brézé and that of his wife, Jeanne du Bec-Crespin, were formerly on the monument; but they do not now exist, and no one knows when they have been taken away.

Next to it, is the monument of Louis de Brézé, grand-son of the latter, who died in july 1531. The celebrated Diana of Poitiers caused this mausoleum to be raised to his memory. The body of the monument is supported by four columns of black marble, with capitals and bases of white alabaster. Between these colums is a coffin, on which the white marble statue of the grand senechal, is laid, The deceased is stretched on his back, his features are convulsed: one may see that he has just expired. The body is quite naked, the left hand is laid on his breast. The cenotaph is of black marble. The perfection of this sculpture is the cause of its being attributed to the celebrated Jean Goujon. Behind this statue, there was formerly another of the same personage, he was represented in the dress of a count, with the collar of Saint-Michael, and a crown on his head. We now only find the marks of the fixtures which fastened it to the monument. At each end of the recumbent figure, are two statues of women in alabaster. Diana of Poitiers in the dress of a widow, with her arms crossed, is kneeling at the

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head. At the feet, is that of the Virgin holding the infant Jesus : it was according to general opinion, in the time of Pommeraye[1], who speaks of paintings, figures, tapers and chaplets suspended round the latter statue. There were two inscriptions, one in prose, the other in verse. Both were erased at the revolution, but they have been replaced since; the following is a copy of the prose one :

Loys de Breszé, en son vivant cheualier de l'ordre, premier chambellan du Roy, grand seneschal, lieutenant-général et gouverneur pour ledict sieur, en ses pays et duché de Normendie, capitaine de cent gentilz hommes de la maison dudict sieur et de cent hommes d'armes de ses ordonnances, Capitaine de Rouen et de Caen, comte de Mauléurier, baron de Mauny et du Bec-Crespin, seigneur chastellain de Nogent le Roy, Ennet, Bréval et Mouchauvet. Après avoir vescu par le cours de nature en ce monde en vertu, jusques à l'aage de LXXII ans, la mort l'a faict mettre en ce tombeau pour retourner viure perpétuellement. Lequel décéda le dymence XXIIIe jour de juillet mil Vcc trente ung. 1531.

A third inscription, is seen at the upper corner of the left side :

[1] *Hist. de la cathédrale de Rouen*, 1686, in-4.

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Hoc, Lodoice, tibi posuit Brezæe sepulchrum,
Pictonis amisso mœsta Diana viro,
Indivulsa tibi quondam et fidissima conjux,
Ut fuit in thalamo, sic erit in tumulo. [1]

Some witty people have remarked that the duchess of Valentinois spoke truly, and that she was *as faithful* in one case as in the other.

Above the entablature, the equestrian statue, of the senechal, in white marble is placed. On each side of the arcade, which contains this statue, are four cariatides crowned with flowers, and representing: the two to the right, prudence and glory; those to the left, victory and faith. On the frieze, under some figures bearing festoons, we find this motto: *tant grate chevre que mal giste.* The coping is an attic forming a niche, in which is placed an alabaster statue; it holds a sword and represents power, according to some, justice and prudence, according to others.

In the frieze above the figure is the following inscription: *In virtute tabernaculum ejus.* The

[1] O Louis de Brézé, Diana of Poitiers, afflicted by the death of her husband, has raised this monument to your memory, she was your inseparable companion, your very faithful spouse in the conjugal state and will be equally so in the tomb.

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cornice is terminated by two goats supporting the armorials of the senechal. The whole of the frieze is of alabaster, while the architrave and cornice are of black marble. This mausoleum, which is one of the most remarkable productions of the arts, under Francis I, is attributed to Jean Cousin, or to a sculptor not less celebrated, Jean Goujon.

The monument of the cardinals of Amboise, which is more splendid, but not of so pure a style, decorates the right side of the chapel: it is placed in the thickness of the wall. After working for seven years without interruption, it was at last completely finished in 1525, under the archbishop d'Amboise, the second of the name: we say archbishop, because at that time the prelate had not been invested with the roman purple. The bodies of these two cardinals are not deposited in this monument; they are interred in a vault at the foot of it and which is only large enough to contain the two leaden coffins, which are supported on iron bars. The sepulchre was violated during the revolution, and the coffins carried off. On the lower part of the monument, are six beautiful little statues, in niches separated by pilasters, representing faith, charity, prudence, power, justice and temperance. All these statues are of white marble. On the tomb, which is of black marble,

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the two cardinals George d'Amboise uncle and nephew are placed. They are kneeling on cushions; their heads uncovered and their hands joined. The expression of prayer and piety is perfect in the two figures, especially in that of George d'Amboise I. At their feet and on the front of the cenotaph, we find the following inscription, in a single line, which only concerns the cardinal-minister:

Pastor eram cleri, popvli pater, avrea sese
Lilia subdebant qvercus [1] *et ipsa michi.*
Mortvvs en iaceo, morte extingvvntvr honores;
At virtvs, mortis nescia, morte viret.

On the ground of the monument is a bas-relief representing the patron of the two prelates, saint George, overcoming the dragon. On the sides, are eight different figures, amongst which, we discover the virgin, several saints, and more particularly saint Romain, archbishop of Rouen during the first half of the VIIth century. A *voussure* ornamented with sculptures, as remarkable for their good taste as for the richness of their ornaments, supports an attic, where we find the statues of the

[1] That is to say that the pope Julius II was of the house of Rovere (*Quercus*).

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twelve apostles, two and two, in elegant niches separated by pilasters.

These three monuments are not only remarkable for their magnificence and for the recollections they awaken, they have another attraction, as history of the art at the time when the gothic style was giving place to that of the renaissance.

These monuments were renewed in 1838, in great perfection by M. Ubaudi, sculptor of Paris.

The remains of cardinal Cambacérès, who died at Rouen, on the 25th of october 1818, are deposited in the little vault at the foot of the monument of the cardinals of Amboise.

The altar of this chapel is decorated with a very fine picture by Philip de Champagne, representing *the Adoration of the shepherds*. This picture is much esteemed by painters and connoisseurs. The cathedral possesses also several other remarkable pictures; we distinguish amongst others, an *Annunciation*, by Letellier of Vernon, nephew of the celebrated Poussin: it is placed in the second chapel of the left aisle, on entering by the great portal. To the right and left of the choir, we find a *Samaritan*, by Charles Tardieu, and *The lying in the sepulchre*, by Poisson.

On the right, in leaving the chapel of the virgin, is a monument concerning which until recen-

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tly, there were only conjectures. It is the statue of a bishop stretched on his back and under an arcade. On the lower part of the sepulchre, are mutilated bas-reliefs, which one might suppose, were intended to represent a synod. At least, we may distinguish several personages seated, holding books in their hands and a bishop in the midst of them as if presiding. On the upper part we remark angels bearing away the soul of the deceased, represented by the body of a young child.

Mr. A. Deville, in his work on *the Monuments of the cathedral of Rouen*, has proved that this monument was that of Maurice, archbishop of Rouen, who died in 1235. I must not pass over the popular tradition, however ridiculous it may appear, which is attached to this monument. This tradition says, that the body of the personage laid under this stone, is that of a bishop who, in a fit of passion, had killed his servant with the blow of a soup-ladle. The people add, that the bishop repenting, wished not to be interred in the church; but at the same time he forbad them to bury him outside of it, and it was to obey this ambiguous order that they made him a tomb in the thickness of the wall.

Not far from the chapel of the Virgin, in the

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right aisle, on looking eastward, we find the sacristy. We should stop a moment before its stone partition with its iron door: they are both much esteemed works of the end of the xvth century. The partition wall is due to the liberality of Philip de la Rose, chief-archdeacon, and was erected in the year 1473 according to Farin, but 1479 according to Pommeraye [1].

Leaving now the inside of the cathedral let us examine the exterior of this admirable edifice. Here, details are impossible; we must see the whole mass, to form an idea of it. Who could number so many pieces of sculpture, capitals, sculptured galleries, bas-reliefs, and ornaments, which are multiplied under all forms? Historical explanations are those only which can be offered to the reader. We may add, that they are the most useful, since the rest is an affair of the eyes. The whole of the western façade, comprehended between the two front towers, is from the munificence of cardinal d'Aniboise I. The building commenced on the 12th of june 1509, and was finished in 1530. The bas-reliefs, which decorate the door-

[1] Mr. Deville makes the dates between the years 1480 to 1482, according to the manuscript capitulary register of the cathedral.

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ways under the three entrances from the porch, were more or less mutilated by the calvinists in 1562. That on the right is now scarcely to be recognized: that of the great portal represents the genealogical tree of Jesse, or of the family of the Virgin; that on the left, the beheading of John the Baptist; the latter porch suffered considerably from a frightful storm, which took place in 1683 [1].

The tower, which terminates the facade to the north, bears the name of Saint-Romain. Its foundation is the most ancient part of the whole edifice; the rest was built later and at different periods. The whole was terminated in 1477, under the cardinal d'Estouteville. Before the revolution the tower of Saint-Romain contained eleven bells, there were four others in the pyramid, and only one in the Butter Tower, but which was heavier than all the others and of which I shall speak.

The tower, which terminates the facade to the south, is named the butter tower (*Tour de Beurre*),

[1] We perceive two buttresses, which have been lately erected on each side of the portal, under the direction of Mr. Alavoine, to consolidate the front of the edifice, which had caused some doubt, as to its solidity.

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because, it was erected with the alms of the faithful, who, afterwards obtained leave to eat butter during Lent. Its height is two hundred and thirty feet or seventy seven mètres. The first stone was laid in the month of November 1485, by Robert de Croixmare, archbishop of Rouen. It was nearly twenty two years in building, since the edifice, according to Pommeraye, was only terminated in 1507. Before its completion, it was consecrated (in 1496) by Henry Potin, suffragan to cardinal of Amboise I.

On the 29th of september 1500, this cardinal gave 4000 livres, to be used in the casting of a bell; wishing, that it might be *the finest in the kingdom*. The furnaces were already built at the foot of the tower, and the mould commenced; but, they remembered that the wood work of the tower would not be strong enough to bear such a colossus. The mould was broken, and they made another which was smaller. The operation was commenced on monday the 2nd of August 1501, at eight o'clock in the evening, after a general procession round the Cathedral and the archbishop's palace. The circumference of this bell was thirty feet, its height ten feet and it weighed 36,000 pounds. It is said that the founder, John le Machon, of Chartres, who cast it, was so satis-

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fied with having succeeded in this enterprise, that he died of joy twenty six days after.

On the visit of Louis XVI to Rouen, in 1786, the bell called George d'Amboise was cracked. In 1793, it was converted into cannons. Some pieces bearing the following inscription were made into medals and are now very rare.

MONUMENT DE VANITÉ
DÉTRUIT POUR L'UTILITÉ
L'AN II DE L'ÉGALITÉ.

—

MONUMENT OF VANITY
DESTROYED FOR UTILITY
THE SECOND YEAR OF EGALITY..

The door *of the librarians*, at the northern extremity of the transept, has been named so, from the booksellers' shops formerly situated on each side of the court. Commenced in 1280, this portal was only finished in 1478. It was the usual entrance of great personages, excepting the king and the princes of the blood, who entered the church by the great west front. The bas-relief over the door had been left imperfect: the two lower compartments are the only ones which have been completely finished. The court, which is before the porch of the libra-

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rians, was formerly a burying ground. They ceased to inter, because a murder had been committed in it and it had not been purified. This entrance to the church is ornamented with an infinite number of bas-reliefs, some representing subjects from the bible, others extremely comical and even licentious; several of these sculptures have of late been cleaned to be moulded. To the left, when facing the door, we perceive a man without his head, negligently leaning on his elbow: in his right hand a head is seen, which is that of a pig.

If we wish to view the northern side, we must enter the *cour d'Albane*[1]. The collateral chapels are lighted by nine windows, which are surmounted by different ornaments. We also perceive, on some of the lower windows of the tower of Saint-Romain, the round arch of the XIth century; from which one may conjecture that this portion of the tower was spared from the conflagration, in the year 1200. This *cour d'Albane* leads to the old cloister of the church, which deserves to be seen by the antiquarian.

The porch of the *Calende*, was built at the

[1] So called from the college of the same name founded by Pierre de Colmieu, archbishop of Rouen and cardinal of Albe.

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same period as that of the booksellers, and is nearly disposed in the same manner. Above the door, we distinguish a large bas-relief, which is divided into three compartments; the lower one, says Mr. Gilbert, represents *Joseph sold by his brethren;* that in the middle, *the funeral of Jacob;* and the upper one *Jesus-Christ on the cross.* To the right and left of the porch, are several large statues, which are more or less mutilated, and a profusion of bas-reliefs, most of which represent the history of Joseph.

The facade of this porch, like that of the booksellers, is accompanied by two square towers of handsome proportions, and having large pointed windows.

On the tower which still exists in the centre, there was formerly a handsome pyramid of three hundred and ninety six feet in height, a monument of the talents of Robert Becquet and of the liberality of cardinal d'Amboise, the second of the name. It was commenced in the month of June 1542, and terminated in the month of August 1544.

This beautiful pyramid was destroyed by fire, on the 15th of September 1822; at seven o'clock in the morning it had already fallen; two hours after, the roof of the choir, that of the transept and the third part of the roof of the nave, had

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equally fallen in. The melted lead of the roof was bought by Mr. Firmin Didot and converted into types for printing.

We cannot give too much praise to the zeal of Mr. de Vansay, prefect of the department at that time: the misfortune happened on the 15th september, and already on the 26th of the same month, the gouvernment having been informed and solicited by that magistrate, ordered Mr. Alavoine, one of the best french architects[1] to go to Rouen, and confer with the prefect on the means of remedying the havoc caused by the fire. Early in the year 1823, the roofs of an aisle had already been repaired; and a portion of the nave had been covered with lead, by the 15th march of the same year. The roofs of the choir and of the whole transept, were also soon repaired; but, for these parts, a copper covering was preferred as being more solid and less liable to be destroyed. The raising and renewing of the lantern was terminated in 1829.

From this new platform, the pyramid will rise majestically in the air, and of it we already discover thirteen floors (the pyramid will be completed with one more), each of four mètres

[1] Dead in 1834 and now replaced by Mr. Barthelemy.

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fifty centimètres, that is to say a height of fifty eight mètres, or about one hundred and eighty feet. The spire of the church was first erected of stone, but was overthrown by the electric fluid, after that, it was twice built of wood and both times it became the prey of the flames; to rebuild it with wood would have been gathering materials for a third fire, but now it is made of cast iron and in open work. At the summit of the spire, there will be a small lantern surrounded by a gallery for the purpose of meteorological observations. The total weight of the spire, when completed, will be 600,000 kilogrammes, or about 1,200,000 pounds. It is composed of 2,540 pieces, not including 12,879 iron pins[1]. In short, this magnificent pyramid will reach an elevation of 436 feet (one hundred and forty two mètres); that is to say 40 feet (thirteen mètres) higher than the former, and will only be 13 feet (four mètres, twenty one centimètres) less than the highest pyramid of Egypt[2].

[1] The whole of these pieces of iron were cast at the foundery at Conches, a small town, which is situated at about 60 kilom. from Rouen, and the expense is valued at 1,000,000 francs.

[2] For the description of the archbishop's palace, see the chapter concerning the civil monuments.

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Saint-Ouen.

The abbey of Saint-Ouen, is the most ancient in Rouen and in the whole province of Normandy.

Founded in 533, during the reign of Clotaire I and the episcopate of Flavius, the sixteenth archbishop of Rouen, (comprehending saint Nicaise), this abbey flourished particularly under the illustrious prelate, whose name it bears and who enriched it with his patrimony.

The 14th of May, in the year 841, the Normans landed at Rouen; the following day they burned the abbey of Saint-Ouen.

Rollo, having become a christian, and the peaceable possessor of Normandy, ordered the abbey to be repaired, and had the relics restored which the monks had carried off, to secure them from the profanation of the Normans.

The monastery soon took the name of Saint-Ouen, instead of that of Saint-Peter, by which it was previously known.

The dukes Richard I and Richard II followed the example of Rollo, and continued the restoration of the abbey.

Such was the reputation of this monastery, that the emperor Otho, who had laid siege to the town

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during the reign of Richard I, surnamed *Sans-Peur*, demanded a safe conduct to come and perform his devotions at Saint-Ouen.

Nicolas, son of Richard III, and the fourth abbot under William the Conqueror, caused the edifice, which had subsisted until then, to be demolished, and laid the first stone of a new church in 1046. Nicolas died too soon to complete the work; it was not finished until the year 1226, by William Balot, the sixth abbot, who caused it to be dedicated in the same year, on the 17th of October, by Geoffroy, archbishop of Rouen.

The cloister and other buildings necessary for the use of the monks were finished under Rainfroid, the seventh abbot; but, in 1236, only ten years after the completion of this church, the work of eighty years was destroyed by fire in one day.

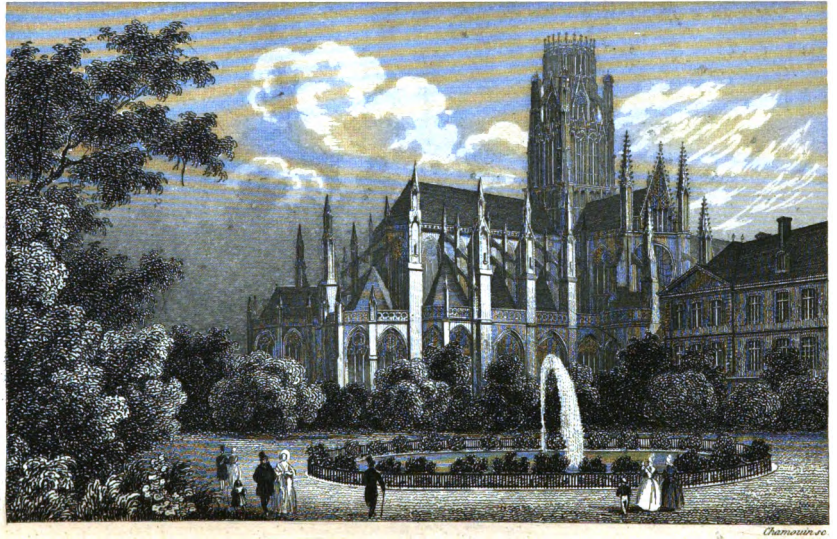
Through the liberality of the empress Mathilda and Henry II, her son, the monks of Saint-Ouen succeeded in rebuilding their monastery; but it was again completely destroyed by fire in 1248.

At last, the celebrated *Jean (John) or Roussel Marc d'Argent*, the twenty-fourth abbot, was elected in 1303. Fifteen years later, he laid the first stone of the present magnificent church, which is so generally admired. In one and twenty

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Saint - Ouen .

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years, during which the works of this edifice proceeded, the choir, the chapels, the pillars which support the tower, and the greater part of the transept were finished. These buildings cost 63,036 livres 5 sous tournois, or about 2,600,000 francs of the present money.

The edifice was not entirely completed until the beginning of the xvith century, but the tower existed before the end of the xvth. An english tourist[1] has expressed the following sentiments on this magnificent church of which we may say: *Hìc verè est Domus Dei:*

"You gaze, and are first struck with its matchless window: call it rose, or marygold, as you please. I think, for delicacy and richness of ornament, this window is perfectly unrivalled. There is a play of line in the mullions, which, considering their size and strength, may be pronounced quite a master piece of art. You approach, regretting the neglected state of the lateral towers, and enter, through the large and completely-opened centre doors, the nave of the abbey. It was towards sunset when we made our first entrance. The eve-

[1] Dibdin's *Bibliographical, antiquarian and picturesque tour in France and Germany*; London: 1821, 3 vol. 8vo.

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ning was beautiful; and the variegated tints of sunbeam, admitted through the stained glass of the window, just noticed, were perfectly enchanting. The window itself, as you look upwards, or rather as you fix your eye upon the centre of it, from the remote end of the abbey, or the Lady's chapel, was a perfect blaze of dazzling light: and nave, choir, and side aisles, seemed magically illumined. We declared instinctively that the abbey of Saint-Ouen could hardly have a rival; certainly, no superior.

"The grand western entrance presents you with the most perfect view of the choir, a magical circle, or rather oval, flanked by lofty and clustered pillars, and free from the surrounding obstruction of screens, etc. Nothing more airy and more captivating of the kind, can be imagined. The finish and delicacy of these pillars are quite surprising. Above, below, around, every thing is in the purest style of the XIVth and XVth centuries. On the whole, it is the absence of all obtrusive and unappropriate ornament which gives to the interior of this building that light, unencumbered, and faery-like effect which so peculiarly belongs to it, and which creates a sensation that I never remember to have felt within any other similar edifice."

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The length, within the walls, is one hundred and thirty six mètres (about four hundred and fifty feet english measure), which may be divided in the following manner: The nave, eighty mètres; the choir, thirty four mètres; the remaining portion, to the extremity of the chapel of the Virgin, twenty three mètres fifty-five centimètres; in the whole, two mètres eighty centimètres more than the Cathedral, The height under the keystone is thirty two mètres forty eight centimètres. The breath, including the aisles, is twenty six mètres; viz: eleven mètres thirty three centimètres for the nave, and seven mètres thirty three centimètres for each aisle. The transept is forty two mètres twenty two centimètres in length, by eleven mètres three centimètres in width.

The church is lighted by one hundred and twenty five windows placed in three rows, not including the three rosaces. The second row lights a circular inner gallery, which is above the aisles, and several of them offer paintings of great beauty; amongst others saint Romain is represented making himself master of the *Gargouille*, and forcing the Seine to return to its bed. All the painted windows have been recently restored by M. Bernard, under the direction of M. Desmarest, present architect of the building.

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Against the first pillar to the right, on entering by the western porch, is placed a large marble vessel containing holy water. By a very curious optical effect, we can see the roof of the church in its entire length reflected in it.

The choir was formerly separated by a magnificent screen, of which we find an engraving in the *History of the Abbey*, by Pommeraye. This screen was erected in 1462 by the munificence of the cardinal d'Estouteville; in 1562, it was partly destroyed by the calvinists, and repaired in 1655, by William Cotterel, grand prior of Saint-Ouen. This fine structure entirely disappeared at the revolution.

Eleven chapels, including the one dedicated to the Virgin, surround the choir of the church. The first, in going towards the eastern extremity, contains the baptismal font, and is dedicatel to saint Martial. There also, was formerly a very curious clock, which has disappeared within the last fifty years. A small figure of Saint-Michael came out and struck the hours on a figure representing Satan and then disappeared.

In the second chapel, following the same direction, Alexander de Berneval, one of the architects of the church, was buried in 1440. He is represented, on the sepulchral stone which covers his

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remains, by the side of his pupil; the following inscription is engraved on this stone in gothic letters:

Ci gist maistre Alexandre de Berneval, maistre des Œuvres de Machonnerie du Roy, nostre Sire, du baillage de Rouen et de ceste Eglise, qui trespassa l'an de grace mil cccccxl le v^e^ jour de janvier. Priez Dieu pour l'ame de luy.

In the same chapel are several other tombs worthy of attention.

We also remark the statue of saint Cécile, which is placed between two pillars of the corinthian order. The other chapels, except that of the Virgin, do not offer any thing remarkable.

English tourists will find in the latter, the tomb of the youngest son of Talbot; the following is the epitaph:

Ci gist noble homme Jean Tallebot, fils du sieur de Tallebot, Maréchal de France, qui deceda es annees de puerilite, le ix Janvier mccccxxxviii.

In the same chapel, the Academy of sciences, belles-lettres and fine arts of Rouen has replaced, in the year 1842, the tumulary inscription of the celebrated abbé Marc-d'Argent:

Hic jacet frater Johannes Marcdargent, alias Roussel, quondam abbas istius monasterii qui incepit edificare istam

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ecclesiam de novo et fecit chorum et capellas et pillaria turris et magnam partem crucis monasterii ante dicti. Obiit anno mcccxxxix.

Opposite this inscription is to be seen another consecrated to the memory of the late *curé* of this parish M. Mac-Cartan, unfortunately killed, aged 53 years, in coming down from the pulpit.

The interior of the church contains several fine paintings, such as: *The Miracle of the Loaves*, by Daniel Hallé, and *a Visitation*, by Deshayes, of Rouen, in the chapel of the Virgin; a *Flagellation*, by Marigny, in the third chaped, on the left of the choir; *an Opening of the Holy Gate*, by Mauviel, of Rouen, behind the pulpit on the wall of the aisle. This painting has been much spoiled by the damp. The different chapels also contain some pictures less worthy of notice.

The great tower is altogether a monument of great beauty. Its height is about thirty three mètres above the roof of the church. It is surmounted by a crown wrought in open-work and of a fine effect. The total height of the tower is ninety five mètres, seventy seven centimètres, from the pavement of the church. It is supported, in the interior of the edifice, by four pillars, each formed of a group of twenty four columns.

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The whole body of the church is supported, on the exterior, by thirty-four arches, forming with the buttresses by which they are supported, a most magnificent ensemble.

The west front, called the *grand portail*, left unfinished during several centuries, is just completed under the clever direction of M. Grégoire, architect. It offers, with a great many sculptures, two pyramidal towers almost as high as the central tower and built in the original style of architecture. The width of this west front is 37 mètres 50 centim., and the height of the towers 76 mètres. (See on the opposite sheet the name of the statues).

The southern porch, commonly called *Marmouzets*, merits much more the attention of the curious, by the astonishing variety of sculptures which ornament it. We may especially admire two pendants of a very bold execution.

Above the door, is a bas-relief, which is divided into three parts, representing the different circumstances of the sepulture of the Virgin, of her Assumption and entrance into heaven. This porch is assuredly one of the most pure, light and perfect samples of gothic architecture.

The ancient abbey-house of Saint-Ouen was demolished, in 1816. So many historical recollections were attached to the existence of this

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edifice, that its loss is much regretted by the friends of the arts. This mansion was the ordinary place of abode of the kings of France, on their passage through this town. Henri II, Charles IX, Henry III, Henri IV, Louis XIII successively inhabited it. Henry IV, resided there four months; it was from this house that he addressed to the aldermen of his good town of Rouen those words which will never be forgotten: *Mes amis, soyez-moi bons sujets, et je vous serai bon roi, et le meilleur roi que vous ayez jamais eu.*

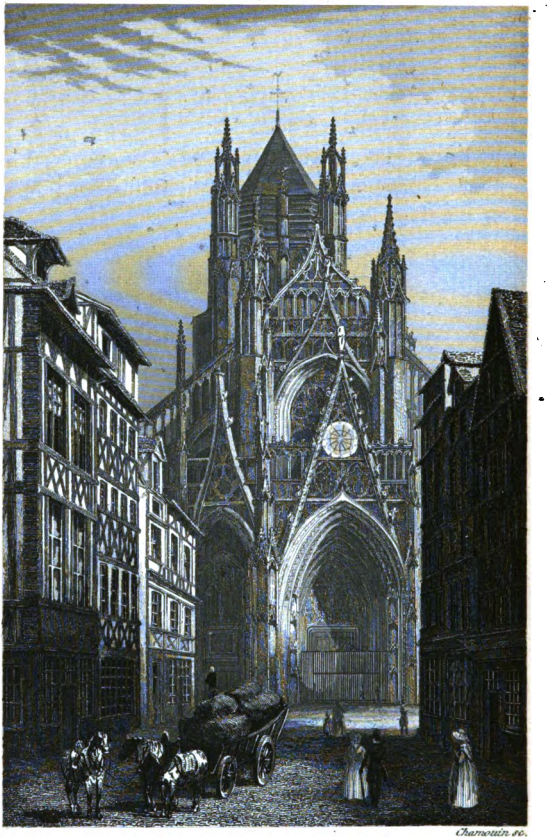
In the public garden, formerly that of the monastery, and which lies to the north, east and south sides of the church, is a very curious construction, in the form of a tower, called the *Chambre aux Clercs*. It is without doubt a fragment of one of the churches, which succeeded each other on this spot. It is situated at the north-east angle of the northern transept. Its architecture is of the xiith century. People have remarked that it holds as much resemblance to the remains of a strong castle, as to a fragment of a religious edifice. The interior is divided into two stories, the second contains the works of the clock.

The meridian placed against the wall, to the north of the basin, is that which ornamented the

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Saint - Maclou.

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ancient exchange. On the lower extremity of the obelisk, we remark a woman seated, representing Commerce. The figure of Time points to the solar line. The medaillon of Louis XV, which had been taken away in 1792, was replaced in 1815. This monument is by Paul Slotds, a statuary of the last century.

Saint-Maclou.

In the year 1228, this parish was situated without the walls of the town. In that year, Geoffroy de Capreville granted a portion of ground belonging to himself, and situated in the parish of Saint-Maclou, *without* the town. At that time the church of Saint-Maclou was only a chapel, the construction of which was not very remarkable. About the middle of the xvth century, the erection of the present edifice was commenced. In the year 1511, the works were far advanced, the platform which was to support the steeple having been already built.

This church was formerly called the *fille aînée de Mgr. l'archevêque*. The sacred oils were kept in this church, and were distributed to the different parishes of the *diocèse*. This privilege was shown by two vases supported on two iron bars

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on each side of the cross which surmounted the great porch. In the general processions, the cross of Saint-Maclou took precedence of all others, and led the procession.

The church is forty six mètres twelve centimètres in length, by twenty four mètres sixty seven centimètres in breadth, taking in the aisles. Its height, from the pavement of the nave to the extremity of the ancient steeple, was about seventy eight mètres. This handsome steeple, in the form of a cone, rose to a height of thirty seven mètres thirty four centimètres above the lantern; one could ascend to the cross, by the exterior of it, without a ladder. In 1705, it was shaken by a hurricane; thirty years later, it became ruinous: and they were obliged to take down the greater part of it. It was totally destroyed during the Revolution, when its whole covering of lead was taken off, to make bullets. A new belfry was erected instead of that steeple.

The interior of the church merits the whole attention of the curious. I will mention particularly the beautifully sculptured staircase, which leads to the organ. The authors of *the picturesque and romantic travels into ancient France*, have not forgotten to place this gothic jewel in their work.

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The great porch of Saint-Maclou is very elegant and remarkable.[1] It had formerly five very commodious entrances; but, they have contrived, at I do not know what time, to close up two. It is more than probable that the south-west doorway was formerly ornamented, but, being hid from view during centuries, the door was taken off and replaced by the plain one, which exists at present; this loss must be deeply felt, when we contemplate the sculptures, which adorn the other entrances and which strangers will not fail to admire, either in the western front or the northern porch, from the rue Martainville. These sculptures, which are attributed to the celebrated Jean Goujon, consist principally of bas-reliefs representing different religious subjects, such as *the Death of the Virgin*, on the door in the rue Martainville; the *Baptism of Jesus-Christ*, on the door of the great porch, etc. On the small door to the left, are also some very curious bas-reliefs.

Saint-Maclou still preserves almost the whole of its ancient stained glass windows, which are

[1] The bas-relief to be seen uppon the central door represents the last judgment.

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composed in general of isolated figures of saints, covered with canopies and in the style of the *Renaissance*. The lower portions of these windows have been very much mutilated[1].

Almost opposite the northern porch of the church, we find the entrance to what was formerly the burying ground of Saint-Maclou, which answered the same purpose in Rouen, as the burying ground of the SAINTS-INNOCENTS, in Paris. E.-H. Langlois has discovered, on the columns of the buildings which surrounded this ancient church-yard, the fragments unfortunately almost shapeless, of a *macabre dance*; the figures of which are drawn in his *Essai sur les Danses des morts*.

Saint-Patrice.

This church was built en 1535, on the ground and in place of a smaller one. The chapel of the passion, which is to the right on entering the choir, dates from 1648, as well as the side

[1] The model in relief of this church and made in the first half of the xvth century, may be seen in the Museum of antiquities of Rouen.

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of the edifice, which faces the rue Saint-Patrice. Quite near the church, and in buildings belonging to the parish, a community of priests had been founded in 1641, at the expense of the curate; they had several privileges allowed by the king. They could enter fifteen *muids* of wine, without paying duty for it; they could also take eight bushels of salt in the year, from the king's stores and at the merchant's price, and give the right of *committimus* to all ecclesiastics, after a year's residence in the town.

The church of Saint-Patrice, has some stained glass windows of the greatest beauty. They are of the XVIth century, which was the most brillant period of painting on glass in France.

E.-H. Langlois, in his excellent work, which I have already cited, gives a description of the stained glass windows. The left one looking towards the east, and representing the *Triumph of the law of grace* under the veil of allegory, is attributed to the celebrated painter Jean Cousin. The whole interior of the chapel, which is situated at the extremity on the left side, and facing the east, is remarkable for the beauty of its windows. Most of them bear the date of their execution, and the name of the donor; they represent the *Adulterous Woman*, the *Annunciation*, the *Life*

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of saint Eustache and those of *saint Patrick* and *saint John*. The pulpit of Saint-Patrice was formerly in the church of Saint-Lô; it is of the style of the *Renaissance*, and in good taste.

Sainte-Madeleine.

From the avenue of the Mont-Riboudet, we perceive this elegant church at the end of a row of young trees. It is built after the plans of Le Brument and ornamented by the chisel of Jadoulle; this modern building is distinguished by the beauty of its architecture and of its sculptures. It was terminated and consecrated on the 7th of april 1781.

The front, which faces the south, is composed of a peristyle, supported by four corinthian columns. In the pediment, above the entablature, we perceive a bas-relief which representents a *woman suckling children*, the symbol of charity. The representation of this virtue could not have been better placed, than on the front of a church adjoining the Hôtel-Dieu.

The interior of the edifice is composed of a nave and two aisles; at the upper extremity of the nave rises an arched dome, which is surmounted on the outside by an obelisk supporting a globe.

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Several costly pictures decorate the chapels. Those which are perceived at the extremities of the two aisles are more particularly esteemed. They are by Vincent, a distinguished painter of the french school. That on the right represents the *cure of the blind man;* that on the left, the *cure of the paralytic.*

The chapel of the *religieuses* of the Hôtel-Dieu is situated behind the high altar.

(For a description of the hospital, see farther on, the article on civil monuments).

Saint-Sever.

In the commencement of the vith century, Rouen possessed a bishop of this name. At first, it might be natural to think that this bishop was the patron of the church of Saint-Sever; but it is not so. The following legend, is the history of this foundation, in a few words.

In the reign of Richard I, third duke of Normandy, two ecclesiastics of Rouen made a pilgrimage to the sepulchre of Saint-Sever, bishop of Avranches. The body of the saint was deposited in the neighbourhood of *Mont Saint-Michel*, in a church surrounded by a forest. A priest lived

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alone in the neighbourhood. The two ecclesiastics, from an excess of devotion resolved to carry away the remains of the bishop. The priest heard of it and put a stop to their enterprise. They returned to Rouen, and humbly begged Richard, whose consent they easily obtained to authorize the removal of the remains, and in spite of the tears and remonstrances of the inhabitants, they carried off the holy relics, which they forwarded to Rouen. The procession rested at the hamlet of Emendreville (now the suburb of Saint-Sever). Here the miracle, which had already been shown several times on the road, was renewed, that is to say, the shrine which contained the remains of the saint became so heavy, that it was impossible to raise it, until they had made a vow to build a chapel on that spot; such is the origin of the church of Saint-Sever. Till then this place had been called Emendreville. It retained that denomination about four centuries afterwards; but at last it took the name of the saint, in whose honour the parochial church had been built. The present church was consecrated on the 27th january 1538. Neither its interior nor exterior offers any thing worthy of notice.

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Saint-Romain.

This was the chapel of the ancient *Carmes déchaussés*. Those fathers obtained letters patent on the 27th july 1624. They purchased a house at the entrance of the suburb Bouvreuil, which was then in the parish of Saint-Godard, and laid the foundations of their monastery. The duke of Longueville, laid the first stone of their church on the 20th November 1643, which they demolished in 1678, to build a new one, the first stone of which was laid in the month of July 1679, by Mr. Pierre de Bec-de-Lièvre, first president of *the Cour des Aides*, who, until the time of his death, which took place in july 1685, paid the whole expense of the building. After his death, his two sons Messrs. Pierre and Thomas-Charles de Bec-de-Lièvre, finished the edifice at their own expense. This is the present church: it was consecrated on the 21st of December 1687. In 1791, it was dedicated to saint Romain, as one of the chapels of ease of the town of Rouen. After having been shut for a time, it was again placed amongst the chapels of ease, in 1802. It is now a parochial church. On the front, which faces the

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east we find the following inscription in large letters of gold :

SANCTO ROMANO , PATROCINANTE.

This church contains some extremely curious antiquities. The first, without doubt, is the monument of the archbishop saint Romain, which is of granite, and forms, if I may say so, the high altar in the choir, as the top of the high altar covers the monument, which is elsewhere very plainly seen. It was formerly in the crypt of Saint-Godard, where saint Romain was buried. It was brought afterwards to this church on the 20th February 1804. The ashes of the illustrious prelate had been dispersed by the calvinists, in 1562.

We may also admire the beautiful painted glass windows, which were brought partly from Saint-Maur, Saint-Étienne-des-Tonneliers, and Saint-Martin-sur-Renelle. The following is an explanation : In the first chapel, *a Transfiguration*, to the left on entering. Il the next chapel *a Holy Family*. This chapel contains also a beautiful small marble statue *of saint Louis*, and a bas-relief, by Jadoulle, representing *Tobit burying the dead*. The first chapel on the right, contains the font : there is a remarkable painted glass, divided into six partitions, which represents *the*

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History of Adam. It is in this chapel that we find a very curious cover of some baptismal font, which was brought from the ancient church of Saint-Étienne. The bas-reliefs, which ornament it, represent *the Passion of Jesus-Christ.* In the sort of lantern, which surmounts the cover, is *a Resurrection.* These sculptures on wood, which are of great beauty, are of the beginning of the XVIth century. At the farther end of the chapel, is a fresco painted by Pécheux, representing *the Baptism of Jesus-Christ.*

In the next chapel, which is dedicated to saint Theresa, we see *sainte Geneviève*, the patroness of Paris. In her left hand she holds a book, and in her right a lighted taper. Satan tries to blow it out with a pair of bellows, while, behind the saint, an angel is ready to light it again. These different painted windows were brought from Saint-Maur.

In the chapel of Saint-Joseph, is a painted window representing *saint Stephen before his Judges.* In the chapel of the Virgin, which is opposite, we see *saint Stephen stoned;* these two painted windows belonged to the church of Saint-Étienne-des-Tonneliers.

Some of the higher stained windows, brought from Saint-Martin-sur-Renelle, represent *the Passion of our Lord.*

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In the choir, in the chapel to the left, *Tobit burying the dead*, above we see *the Resurrection of Lazarus;* in the same window *Job on the dunghill;* and underneath, *the Lord's supper.*

In another chapel of the choir, opposite to the former, is *Jesus-Christ in the Temple, overthrowing the tables of the money-changers;* beside it, is *the Rich Man at table;* Lazarus is at the outside of the door. The stained glass of these two chapels belonged to Saint-Maur. Most of them, from the richness of their coloring, and the perfection of their execution, are very remarkable.

Under the dome at the top of the nave, are five different fresco paintings, which represent different acts relative to the life of the patron of the church. One represents *the Consecration of saint Romain as Bishop:* in another, *He overthrows the pagan Temples;* farther on, is *the Miracle of the dragon or Gargouille;* next to it, is the procession of the shrine to obtain the deliverance of a prisoner, a ceremony which was instituted after the miracle we have already spoken of. *The Apotheosis of saint Romain* crowns these four paintings.

At the top of the sanctuary, behind the high altar, there is also another fresco by Pécheux, representing *the Agony of Jesus-Christ.* The

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painting receives the light from above, through an opening made expressly for that purpose.

The organ, which was made by Mr. Lebreton, of Rouen, was received on the 11th july 1830. It is composed of four keys, forty two registers, and one pedal. Although modern, the church of Saint-Romain, merits as we see, to be examined in all its details.

Saint-Godard.

The origin of Saint-Godard is unknown; all that can be affirmed is that there existed anciently on this spot a chapel dedicated to the Virgin. This latter circumstance induced the belief for a long time, that the first Cathedral was erected on this place. It will suffice, to establish the contrary, to say that the church of Saint-Godard was included within the interior of the town, only at the commencement of the XIIIth century.

In the year 533, and not 530 as Farin says, whose chronology is often erroneous, the archbishop saint Godard was interred in the subterraneous chapel of this church, which then changed its ancient name for that of the holy pre-

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late, whose remains it had received. Saint-Romain was also interred in the same chapel.

It was only after different additions that the church of Saint-Godard became what we now see it. It is thirty seven mètres thirty four centimètres long, by twenty five mètres thirty two centimètres broad. In 1640, a Scotchman, named Georges Lesselié established the organ which, once destroyed, has not been restored.

The church of Saint-Godard, when suppressed at the second circumscription of the churches of Rouen, saw all its ornaments and riches pass to the parishes of Saint-Ouen and Saint-Patrice. Amongst the ornaments, we will mention its admirable painted windows, which were the finest in France, according to Farin and Levieil [1], whose opinion has become an authority. A great many of these windows were broken in the *chambre aux clercs* of Saint-Ouen. When reopened for religious purposes, in 1806, the church of Saint-Godard became again possessed of two of its finest windows: that of the chapel of the Virgin, to the right facing the choir, and that of the chapel of Saint-Nicolas, on the opposite side. The first represents the mother of the Saviour, and the kings

[1] *The art of painting on glass*, 1774, plates, folio.

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of Judea from whom she was descended. The celestial head of the Virgin is of astonishing beauty of composition.

The window of the chapel dedicated to saint Nicolas represents different acts of the life of saint Romain ; and the painter, one may imagine, has not forgotten the history of the *Gargouille*. These two windows are each ten mètres, thirty nine centimèt. high, by three mètres, eighty nine centimètres in width. Nothing can be comparable to the beauty of the colour of these two windows; from thence came the proverb, in speaking of wine of a purple colour : *It is the colour of the windows of Saint-Godard*.

Two new stained windows have been erected in the sanctuary, but, though well executed, they look pale by the side of the next ancient ones.

Saint-Nicaise.

The church, that is to say, the primitive chapel which was built on this spot, was one of those which were founded, about the middle of the VIIth century, by the illustrious archbishop saint Ouen. It was at that time very far out of the city, since the limits, on this side of the town, extended

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only as far as the streets Géricault and Robec, during the life-time of saint Ouen. It was only six hundred years after, under saint Louis, that the church of Saint-Nicaise was comprehended within the interior of the town. The choir of this church is remarkable for the symmetry of its proportions. Its organ was placed in 1634. The remainder of the architecture of this church does not offer any thing to fix the attention. At the eastern extremities of the aisles, we perceive two mutilated stained glass windows, but which nevertheless call forth the admiration of the *connaisseur*. One of them represents the three christian virtues, the other, two figures of the same description with that of a bishop. The heads are beautiful, and the draperies quite dazzling, from their brilliant colours.

Saint-Vincent.

This church was formerly called *Saint-Vincent sur Rive*, because it was situated on the bank of the river. The treasurers of Saint-Vincent had the salt measures in their keeping; they were deposited in a small tower at the entrance of the church, for that purpose. When the boats loaded with salt passed by the church, they had to

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give a certain quantity to the parish, a duty which has been since replaced by an annual sum of 140 livres. Saint-Vincent, like most other catholic temples, was pillaged in 1562 by the calvinists.

Saint-Vincent is a handsome production of the xvth century. The architecture of the interior is light and gracious, if we except the ornaments, which are not in good taste, and which have been fastened on the pillars of the choir, in the middle of the last century, after the designs of the architect De France.

The stained glass of this church is very remarkable. At the lower extremity of the right aisle in looking towards the choir, we perceive a pane of glass, a part of which is done on pasteboard by Albert Durer, representing the Virgin kneeling beside several of the apostles. The draperies of the former are in admirable style; the heads of the others are also very fine.

In the northern aisle, that is to say, to the left on entering by the great porch, opposite the choir, we remark a window representing the history of saint John the Baptist. The lower pannel represents the *Decapitation* of the saint, whose head they are carrying to Herod, who is seated at table with Herodias. In the next window, in going towards the eastern extremity, there is

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a view of the church of Saint-Ouen, but it is unfortunately broken. We can only now distinguish its tower.

In the chapel to the left of the choir, there is a window representing the miracle attributed to Ferdinand, better known under the name of saint Anthony of Padua, and taken from the lives of the saints, by the reverend father François Giry.

The interior of Saint-Vincent, and especially the southern aisle, still offers some very fine painted windows which are unfortunately very much injured.

Saint-Vivien.

This church has given its name to the street in which it is situated. It was formerly but a chapel in the midst of meadows and marshes. In the year 1209, it was situated without the town. It was formerly low and dark; in 1636, the roof was raised to a greater height. Before the year 1661, the organ was placed in the left aisle: at this period, it was placed in its present situation. This church does not offer any thing very remarkable, unless perhaps its lofty steeple, in the form of a sugar loaf.

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CHAPELS OF EASE.

Saint-Gervais.

Saint-Gervais was perhaps, after the Holy Virgin, the first sainted person to whom an altar was erected in Rouen. Neither Pommeraye, Farin, Toussaint Du Plessis, nor several other modern writers, have spoken of the origin of this church; the following is a sketch of it:

In 386, saint Victrice, then archbishop of Rouen, received from saint Ambroise a box of relics, amongst which were the remains of saint Gervais. Saint Victrice caused a church to be erected in which were to be deposited those venerable remains. The archbishop tells us that he worked with his own hands, and that he even helped to carry the stones on his shoulders. Should not the temple where the remains of saint Gervais had been deposited, have been named after this martyr? Was it natural to give another name? Certainly not; and we may conclude therefore that the present chapel of saint Gervais has been erected on the ground where formerly stood the church which saint Victrice had caused

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to be built, and which afterwards was raised into an abbey, and is at the present time a chapel of ease. The church of Saint-Gervais suffered considerably during the religious contests : in the year 1591, it was almost destroyed. At that time the royal army had taken possession of it and had established a battery close by, which caused great havock in the town of Rouen; this army was commanded by the Marquis de Villars, for the League.

Strangers should not forget to visit an extremely curious ancient monument, the crypt of Saint-Gervais. It is immediately under the choir of the church. The descent is by a stair-case composed of twenty eight stone steps. The length of this subterranean chapel is thirty five feet, by sixteen in breadth and fifteen in height. The two first archbishops of Rouen, saint Mellon and saint Avitien, are buried under the two arcades, which we perceive on the right and left at the foot of the stair-case. The monument of saint Mellon is that to the left on entering. We here discover the only vestiges of roman architecture, which are to be found in this town. The roman road, which existed sixteen centuries ago, between the ancient *Rothomagus* and *Juliobona*, passed close to this church.

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William the Conqueror, when mortally wounded by the pummel of his saddle, on his way to Paris, caused himself to be carried to the priory of Saint-Gervais, where he died on the 9th of September 1087.

A slab of marble has been placed in 1846 on the west front of the church to commemorate this event.

Saint-Hilaire.

In the year 1562, the calvinists entered by force into the town of Rouen, through the suburb of Saint-Hilaire, and by the way destroyed the church of that name. It was rebuilt twenty eight or thirty years after. Like the church of Saint-Vivien, it has given its name to the quarter in which it is situated; and, like it also, offers nothing worthy the attention of the antiquary.

Saint-Paul.

Farin and some other authors have said that this had been an ancient temple of *Adonis;* nothing however proves or justifies such an assertion; and we only see in this a popular tradition on which we must not rely.

Formerly this little church was very curious in some of its portions. It was the only one in

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Rouen, which offered the three semi-circular *absides*, which we find in most of the monuments of the xith century. The middle one was the highest and projected farther out than the other two. There is a row of curious heads on the outside of the edifice in its whole circumference: some of which are represented with great mustaches. According to Mr. Cotman, who has remarked heads of a similiar description in different parts of Normandy, these great mustaches must at first have been a satire upon the Saxons who wore them, when at the same time the Normans had their heads completely shaved. Robert Wace, in the *Roman de Rou*, tells us that at the battle of Hastings the English took the Normans for an army of priests.

In the interior of the edifice, each of the three choirs was separated from the nave by a semi-circular arcade, the chief one of which was covered with sculptures, which have been unfortunately destroyed. This nave was modern, and dated only from the commencement of the xviith century, whilst the most ancient portion dates from the commencement of the xith century.

The modern portion was destroyed a few years ago. A new church in the form of an ancient basilica has been erected close to it, from the

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designs of Mr. du Boullay. Antiquaries will learn with pleasure that the administration of the town has taken measures to preserve the three *absides* of the ancient little edifice, with the intention of using them as a vestry to the new church.

The avenue, at the extremity of which the church of Saint-Paul is situated, was formed in 1692 and 1693, but was only planted in 1729. The whole space, from the horse-pond to the foot of mount Saint-Catherine, was formerly a vast meadow with a few gardens. The road, when finished, was called the *Chemin neuf;* it is now called the *cours Dauphin*, so named in memory of the birth of the Dauphin, son of Louis XV.

At the extremity of this avenue there are several springs of mineral waters. They are called the wells of Saint-Paul, from the name of the parish. There are also several of similar description in the street Martainville, called *la Maréquerie*.

PROTESTANT WORSHIP.

Saint-Eloi.

Before the Seine was enclosed in its present bed, the church of Saint-Eloi was situated on an island. Afterwards, without changing place, it

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found itself situated on the *terres neuves*, like the other churches, Saint-Etienne-des-Tonneliers, Saint-Clément, and Saint-Martin-du-Pont. In 1030, under duke Robert, those new lands were considered as suburbs of Rouen : *In suburbio Rothomagensi ecclesiam sancti Elegii*, etc.

The church of Saint-Eloi was formerly considered as one of the best lighted in the town of Rouen. There were, a few years ago, three windows executed in the xvith century; they have been walled up of late, and the stained glass has been transfered to Saint-Mary to ornament the museum of antiquities. There was formerly, in the very choir, a well, now filled up from which the water was drawn by the means of a chain; from whence is derived the proverb still used in Rouen: « It is cold as the chain of the well of Saint-Eloi. »

This church has been dedicated to the protestant worship since 1803. The number of persons who profess this worship in Rouen, is about 2,000. The service commences, every sunday, at eleven o'clock in the morning. English service was also of late performed in this church at three o'clock in the afternoon.

The *place Saint-Éloi* does not offer any thing worthy of notice; it was the ancient burying

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ground of the parish of that name: and has since become the poultry and game market.

CHURCHES SHUT UP IN 1791,

WHICH DESERVE THE ATTENTION OF THE ANTIQUARY.

SAINT-PIERRE-DU-CHATEL,

At the top of the rue Nationale.

This religious edifice, erected in the XVth century, did not offer any thing remarkable but its tower, which is still entire.

SAINT-ANDRÉ-DANS-LA-VILLE,

Rue aux Ours, near the rue de la Vicomté, was erected between the years 1526 and 1557.

SAINT-ÉTIENNE-DES-TONNELIERS,

At the corner of the street of that name and the rue des Iroquois.

The construction of this edifice dates from the commencement of the XVIth century.

SAINTE-CROIX,

Rue Sainte-Croix-des-Pelletiers, at the top of the street.

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SAINT-SÉPULCHRE,

At the corner of the streets Saint-George and de la Vicomté.

SAINT-LAURENT,

In the street of that name. Its tower principally merits the attention of the traveller; it was commenced in 1490, and finished in 1501. The screen (le jubé) of Saint-Laurent was considered a chef-d'œuvre of architecture.

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CIVIL MONUMENTS.

Hôtel de Ville (Town Hall).

The modern building which stands near the northern transept of the church of Saint-Ouen was the dormitory of the monks. It is now the town-hall. The offices occupy the ground and first floor, the library and gallery of paintings the second. The great staircase is remarkable for its elegance and lightness; it has been compared to that at Somerset-house. On the first landing we find, in a niche, the statue of Louis XV in his youth, from the chisel of Lemoine. The great staircase, next the church, constructed from the designs of Le Brument, the architect of the Madeleine, is distinguished by the boldness of its architecture; it leads to the library and gallery of paintings. At the bottom of this staircase has been recently placed Géricault's tomb, given to the city by Etex a celebrated sculptor. The new facade of the town-hall is composed of two parallel wings with square pavilions at their extremities, and a

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peristyle the middle of which does not project quite so far. Two columns of the corinthian order support the pediment, on which the armorial bearings of the town are sculptured; they are supported on one side by Mercury and the attributes of Commerce, and on the other by Industry in the likeness of Minerva. On the first floor of the southern wing, there is a very fine room, which is used for the meetings of the municipal body; one of the rooms on the second floor has been devoted to the meetings of the royal academy of science, literature and fine arts.

The ancient town-hall, which was built in the year 1608, was situated at the corner of the rue Thouret and the rue de la Grosse-Horloge, and near the tower of the belfry; the only portion of this building which remains is that which faces the rue Thouret. This edifice having fallen to ruins, it was decided that a new town-hall should be erected. In 1757, a plan was adopted, and the monument was to be raised at the western extremity of the old market-place; but after having laid out one million of francs on the foundations alone, they became terrified at the enormous sum which it would require. The municipal administration still possesses the model in relief of the said monument, which may be seen at the Museum.

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Archiepiscopal Palace.

This edifice adjoins the Cathedral church. The principal body of the building, which faces the street, was begun and partly finished in 1461, by the cardinal d'Estouteville; but death overtook this prelate before he had completed the whole. It does not appear that his successor, Robert de Croixmare, continued the works. It was, according to Farin, the cardinal George d'Amboise I, who terminated the edifice. The only remarkable portion of the interior of this edifice is that named the *Gallery of the States.* It is decorated with four large paintings by Robert. They represent views of Havre, Dieppe, Rouen and Gaillon, the once celebrated chateau of the archbishops of Rouen, built by the cardinal d'Amboise I, with the savings which he made from his salary, from the profits of his legation, and from the large fines which he levied, not unknown to the king, on the rebel towns of Italy.

In 1508, when Louis XII with his queen came to Rouen, he alighted at the archiepiscopal palace. The dauphin Francis of Valois, son of Francis I also inhabited it in 1531.

The modern building which looks on the garden,

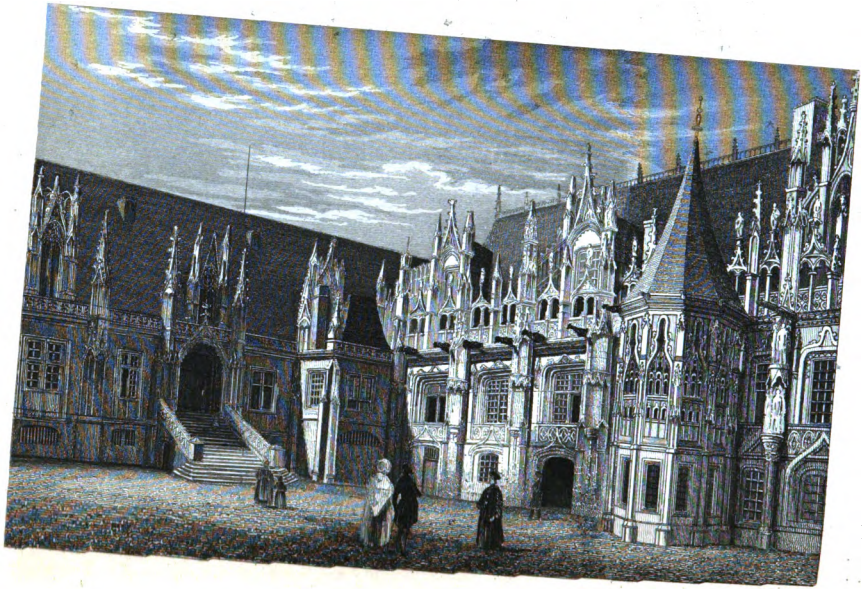
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and which is to the right of the gate as you go in, was erected at the commencement of the last century. The library, which is appropriated to the Chapter of the cathedral, is situated on the first floor.

Palace of Justice.

When we say that the Palais de Justice was erected by Louis XII, in 1499, as a court of exchequer, which that prince had arranged should be held at Rouen, we must not understand that part of the building called the *Salle des Procureurs*, or Attorneys' Hall, which dates from 1493, and which was erected (as we have mentioned under the article *Exchange*) as a place of meeting for the merchants of the town. Even at the present time, this hall calls forth the admiration of the best architects. Its length is forty-eight metres seventy-two centimetres, by sixteen metres, twenty-four centimètres in breadth. Its lofty roof is not supported by a single pillar; the ingenuity of the work is here contrasted with its boldness of conception. The only ornaments which decorate the walls of the hall are elegant empty niches, which are detached in relief, and at equal distances. In this hall we remark the statue of Corneille, the great dramatic author,

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Palais de Justice.

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made in plaster by David, similar to the one erected in bronze on the stone-Bridge. At the other extremity, are placed the tombs of Claude Groulart, chief president in the parliament of Normandy, from 1585 to 1607, and of Barbe Guiffard, his wife. The principal staircase, which leads up to the Salle des Procureurs, was erected a few years since, under the superintendence of Mr. Gregoire. The *Conciergerie* and prisons are situated under this hall.

The Palais de Justice, properly so called, forms as it were one side of a square, at the northern extremity of the Salle des Procureurs. Its facade, which looks towards the south, is sixty-five metres in length, and is ornamented with every thing that the architecture of the time possessed in splendour and delicacy. The angular pillars of the piers are covered with canopied statues and small steeples, which extend from the base to the summit; the numerous ornaments, which surround the windows, those which accompany and surmount the windows of the roof, the leaden balustrade which rises above the roof, the arcades which form a gallery, and are carried along the whole of the entablature, lastly, the elegant octangular turret which occupies the middle of the facade and separates it into two equal parts,

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are of the greatest beauty and purity of taste, in spite of a certain mixture in the style, which characterizes the transition from gothic architecture to that of the *Renaissance*, a style which already began to be in use. The name of the architect, unknown till recently, is Roger Ango. Among the statues we distinguish those of Louis XII, of Anne de Bretagne, his wife, of cardinal d'Amboise, of Francis I, etc.

At the farther end of the Salle des Procureurs is a door, which leads into the ancient *Grand' Chambre* (great Chamber), in which the court of assizes are now held. This hall may be considered as the finest in France. The ceiling, which is divised into sculptured compartments, decorated with gilt bronze ornaments, is of oak to which time has given the appearance of ebony. The whole of the flooring was formerly covered with *arabesques*, according to the custom of the reign of Louis XII. An ancient fireplace, which existed in the *Chambre de Conseil*, or Counsel Hall, a curious painting, which the antiquarian Millin mentions in his *National Antiquities*, and on which witnesses were sworn, have both disappeared.

On the exterior, two parts of this elegant edifice, that which is exposed to the setting sun, and the middle one to the south, have retained their

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primitive beauty. The latter has just been very carefully repaired and renovated by M. Gregoire. The third part towards the east has been recently built under the direction of the same architect, and is exactly like the opposite wing. It is in this new building that the *Cour Imperiale* holds its meetings.

Considerable embellishments have taken place in the court of the Palais. The massive flight of stone steps which led to the *Salle des Procureurs* has been removed, and a new staircase has been erected at the middle of the facade, before the door of the prisons, the entrance to which, opens on each side. This staircase is composed of a single straight flight of steps, of five metres (fifteen feet) in breadth, and is crowned by a porch in the style of the building. The ancient wall, which closed the court on the side of the rue aux Juifs, has been replaced by a cast iron railing, in the gothic style. The front of the Palais being thus exposed to view, the aspect of the edifice becomes as imposing as picturesque. Behind the Palais de Justice, in the rue Saint-Lô, is a large building which was formerly the residence of the first presidents of the parliament of Normandy. It is now consecrated to the meetings of all the learned societies of the town.

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Tower de la Grosse-Horloge.

The following inscription, which is engraved on a brass plate perfectly well preserved, is placed above the door at the foot of the staircase:

En lan de lincarnacion nre segnour. mil ccc. xx iiii. et neuf. fu commencé cest berfroy: et Es ans ensuivas iusques en lan mil ccc. xx iiii. et xviii. fu fait et parfait. ou quel temps noble home mess. Guille de Bellengues chevallier chambellen du Roy nostre Sire estoit cappitaine de ceste ville. honorable home pourveu et sage Johan de la tuille bailly. et sire Guillaume alorge, Johan mustel. Guille de gaugy. Richard de sommery. Nicolas le roux. Gaultier campion, conseillers de ladicte ville. et Pierres hermes reseveur d'icelle.

Proceeding, we ascend the tower of the belfry, by a flight of two hundred steps, at the top of which is the bell, with the following inscription:

+ JE SUI : NOMME : ROULEC : ROGIER : LE FERON : ME FIST . FERE : JEHAN : DAMIENS : ME FIST +

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We perceive by this inscription, that this bell was named *Rouvel*, and not *Rembol*, as tradition would have it; but it is better known under the name of the Cloche d'argent (silver bell), although not a grain of silver entered into the composition of it. It rings every night at nine o'clock. It also rings peals on occasion of any national rejoicings or public calamities. This bell was cast in the year 1447; it was then called the *horloge du Beffroi*. The stone vault, which crosses the street at the place then called *porte Massacre* (the murder gate), was erected in 1527. On each side of this arcade, we perceive dial plates and medaillons.

Under the vault, in the centre, we see sculptures representing a shepherd tending sheep. On each of the sides, are other sheep grazing. To the left, and facing the old market-place, we may read the following inscription : *Animam suam ponit pro ovibus suis*, which would sufficiently indicate the allegory of this composition, did we not also see on the opposite side these other words : *Pastor bonus*.

Beside the arcade, but nearer to the rue des Vergetiers, the tower of the Belfry rises. We perceive a platform at the top of the tower, surrounded by an iron railing, from whence we can

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take a view of the whole town. Above is a dome, surmounted by the *campanile*. Concerning the fountain at the bottom of the tower, see p. 123.

The covered Markets.

About the middle of the xth century, Richard I. surnamed *Sans-Peur*, and third duke of Normandy, caused a palace to be erected on the banks of the Seine, which consisted of a large tower and served at the same time as a defence to the town. It was also the state prison. Henry I added a few buildings to it. Several forts having been afterwards erected, the former was then called the *Vieille Tour* (old Tower). This tower was destroyed by Philip-Augustus; it was there, according to the greater number of historians, that in 1203 the cruel John, surnamed *Sans-Terre* (or Lack-land), caused his nephew, Arthur of Britanny, to be confined, and there too, as it is supposed, he murdered him with his own hand. The present *halles* (covered markets) occupy the greater portion of the site formerly occupied by the palace and the *Vieille Tour*, which has given its name to the two markets we are presently going to speak of.

Those vast warehouses for different manufac-

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tures, called *halles* (or marts), were erected in the second half of the XIIIth century, about the time when Louis IX fixed the fifth enclosure of the town of Rouen. These marts are considered the most important in France. The most considerable portion, and also the most ancient of the whole building, is set apart for the sale of linen cloths. Its length is eighty-eight metres thirty-four centimètres, by sixteen metres twenty-four centimètres in breadth. The roof is supported by two rows of stone pillars. The two other marts, one for cotton stuffs and the other for worsted stuffs and cloth, are each sixty-four metres ninety-six centimetres in length. These marts were open till about the year 1493, at which time they were closed, to prevent vagabonds taking shelter in them. The linen-mart separates the market which is held on this place, into two unequal portions. The larger occupies the north side, and is called the *place de la Haute Vieille Tour;* it is reserved for the sale of old linen, old utensils and particularly for the sale of crockery and glass. The second occupies the south side, and is called the *Basse Vieille Tour*, because it is considerably lower than the other portion. Several kinds of eatables are sold there, especially fish.

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There formerly rose, in the middle of the higher square, a very beautiful fountain which was composed of a triangular pyramid, surmounted by a statue of Alexander; but not the least vestige of it remains.

Near the linen-mart, we observe a remarkable edifice, which projects from the rest of the building, called the monument of Saint-Romain. This structure however does not make part of the marts, to which it has not the least resemblance. Neither did it belong to the palace of the ancient dukes of Normandy, as some persons still believe. The style of its architecture sufficiently indicates the time of its erection, namely 1542. The corinthian order of architecture appears in the whole height of the building. It was on the first floor that the celebrated old ceremony, called the *Levée de la Fierte*, for the delivrance of a prisoner, took place every year [1].

In the neighbourhood of the linen and cotton-marts, is the corn-mart; it is three hundred feet in length, its breadth being in proportion;

[1] To have all the particulars of this ceremony, see the work of Mr. Floquet, entitled: *Histoire du Privilége de Saint-Romain*, etc. — Rouen, 1833, 2 vol. 8vo.

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the entrance is in the rue *Imperiale*. It is open three days in the week: mondays, wednesdays and fridays: the two other marts are open only on fridays.

The Exchange.

Until the year 1493, the merchants of Rouen had no place of meeting alloted to transact their commercial affairs. They met hovewer, in the cathedral, but without authorisation. The municipal authorities, wishing to put a stop to this state of things, made an arrangement with the bailiff of Rouen, who issued a decree: "That there should be erected at the lower end of the New-Market place, and at the expense of the town, a large stone building, and on the second floor of this edifice, a large hall was to be reserved for the use of the merchants of the town, those of other nations also having the same right, to meet and transact their affairs there; which hall is to be named, for the future, the common town-hall."

The stone building here spoken of, is that vast wing, which closes the court of the *Palais de Justice* to the west; and the common town-hall is that known under the name of *Salle des Procureurs* or *des Pas-Perdus*.

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About the year 1664, the merchants' company obtained a portion of ground on the quay, where they met until 1827. Since then, that portion of ground has been given up to enlarge the quay. The meridian which ornamented this ancient exchange, is now placed in the garden of the town-hall. Since the straightening of the quay, the uncovered exchange has been placed before the *Consuls* (or covered exchange), so that the one might communicate with the other. Planted with trees, it occupies the portion of ground which is situated between the rue Nationale and the rue des Iroquois, and is surrounded by an iron railing.

Tribunal of Commerce,

COMMONLY NAMED THE CONSULS.

Chambre de Commerce.

It is in the gallery on the ground-floor, that the merchants meet, when the rainy weather does not permit their meeting in the uncovered exchange. This was formerly the *Juridiction consulaire;* and from the tribunal of commerce being established there it follows that its destination has not been changed. In the middle of the gallery on the ground-floor, and to the right on entering

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from the quay, we remark a handsome staircase, which is formed by a double flight of steps, from the first landing. The statue of Louis XV under whom the building was erected is placed there.

This staircase leads up to the audience hall of the Tribunal of commerce, which is the largest of the three rooms which compose the first floor of the building. It is ornamented with a fine picture of Christ by Dumont le Romain, and considered by many as a Van Dick. In one of the neighbouring rooms are four paintings of large dimensions, by Schoppin and by Lemonnier, a native of Rouen. One of these paintings represents the audience given by Louis XVI to the Chamber of commerce of Rouen, on the 28th June 1786, in the great hall of the archbishop's palace, called the *Salle des États*. All the figures are as large as life, and are striking likenesses. The three others by Schoppin, represent: 1° the erection of the *Tribunal consulaire*, in 1556; 2° the erection of the *Chambre de Commerce*, in 1703; 3° Louis-Philippe visiting the exhibition of the Rouen products in 1833. Another fine picture by Lemonnier representing allegorical attributes of *commerce*, is to be seen in the meeting room of the Chambre de commerce.

There are three different entrances to this edi-

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fice, one from the rue Nationale, another from the rue des Charrettes and a third from the quay. It was built in 1735, after the plans of the architect Blondel.

The Custom-House.

The edifice containing the ancient custom-house being a great deal too small and inconvenient for that purpose, it became indispensable to erect another building. For this object, the municipal administration opened a public competition on the 14th October 1833, for the erection of another edifice. In the month of May 1834, the preference was given to the plan of Mr. Ed. Isabelle, a distinguished architect in Paris, who was intrusted with the execution of his own plans. The excavations were commenced on the 17th February 1835, in the presence of the mayor, the municipal council, etc., and the building was terminated in 1838.

The architectural appearance of this edifice reminds us a little of the severe style of the florentine architecture; the large doorway is ornamented with the attributes of Commerce, as likewise the coping of the edifice; two bas-reliefs, of two metres eighty centimetres high, and sculptured on stone by David, representing the *symbols of*

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navigation and commerce, decorate the middle of the façade on the first floor. This building is situated on the *Havre quay*, a little farther on than the old one. It has three entrances : the principal, on the quay, leads into a large rectangular court, which is covered with a cupola of cast iron; opposite to the entrance of this court, is placed against the wall the fine bas-relief which ornamented the front of the old custom-house, a very handsome piece of workmanship by Coustou, a statuary of the XVIIIth century; it represents Mercury with the different attributes of commerce. Two other entrances from the quay lead to the offices and dwellings of some higher persons attached to the Custom-House. The lateral entrances serve as outlets to merchandise after having been searched or examined in the covered court.

The bonded and examining warehouses are on the ground-floor, as likewise the offices of the comptroller, sub-comptroller and searchers; the *entre-sol* is destined for other offices; the first floor is occupied with the dwelling and offices of the director; and lastly, the second story contains the dwelling of the principal receiver and the residing comptroller.

The entrepôt réel is situated behind the new custom-house; this warehouse is used for ware-

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housing imported articles, without payment of duties, untill taken out for home consumption. The front of this edifice, which is situated in the *rue des Charrettes*, was erected in 1826.

Public Slaughterhouse,

Rue de Sotteville, suburb of Saint-Sever.

For a long time the municipal council had occupied themselves with the idea of endowing the town with an establishment of this description, the want of which was much felt; numerous plans were presented and discussed; at last, after a thorough examination, the town obtained, by royal ordinance of the 18th August 1833, the authorisation to establish a public and common slaughterhouse, with apparatus for melting the tallow, scalding house and tripe house, on the fine property which is situated in the *rue de Sotteville*, at the corner of the *avenue de Grammont*.

A public competition was opened at the end of the year 1833 for the plan of this establishment, and the prize was decreed, on the 20th March 1834, to *Mr. Étienne-Théodore Dommey*, an architect from Paris.

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The first stone of this establishment was laid by Mr. Henry Barbet, the mayor of Rouen, on the 28th July 1835, in the presence of the civil and military authorities and a large number of spectators.

This important establishment, which was built within the period of two years, and which is now completed, is one of the finest of this description. The expenses, including the purchase of the ground, amounted to the sum of 970,000 francs, and the annual product is estimated about 80,000 francs.

The principal entrance is from the *rue de Sotteville;* a faine open iron-gate between two lodges gives a view of the whole building. The total superficies of the buildings is seven thousand three hundred and thirty-seven metres, or about the same number of yards.

Spacious streets and avenues planted with trees permit of a free access to all parts of the establishment. It is well supplied with water, and has a canal to carry off the dirty water of the establishment, which allows it to be kept very clean.

To visit the slaughterhouse, apply to the secretary general's office at the town-hall.

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Collége (Imperial Lyceum),

Rue du Grand-Maulévrier.

The entrance court, is almost square, and surrounded on the four sides by buildings of a regular architecture. This portion formed the ancient college of the Jesuits. At a short distance to the north, and on a raised portion of ground, stands a large building formerly called the *Joyeuse seminary*, from the name of its founder, the cardinal de Joyeuse. These two establishments have now been united. That part, named *Joyeuse*, is exclusively reserved for the youngest children : they have their separate play-ground, which is formed of the terraces of the garden. The courts, which are allotted to the other classes, are situated lower than the former. The college contains about two hundred and fifty boarders and five hundred day-scholars.

The college church particularly deserves to be mentioned. Its front is situated in the rue Bourg-l'Abbé; we remark on the right of the entrance a statue of Charlemagne, which we recognise by the globe he holds in his hand; on the left, is that of saint Louis. The erection of this church was commenced in 1614. It was formerly intended to

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be attached to the college of the Jesuits. Marie de Médicis laid the first stone of this church, which was only finished in 1704, and dedicated on the 21st of December of the same year. Several paintings decorate the interior, which is grand and majestic. The public are admitted into this church during the hours of divine service.

The municipal administration has caused to be erected, in one of the lateral chapels to the left on entering, a handsome marble mausoleum, to the memory of the cardinal de Joyeuse, the founder of the seminary now joined to the college.

HOSPITALS.

Hôtel-Dieu,

Rue de Le Cat, at the extremity of the rue de Crosne.

The establishment of vast hospitals is very ancient in Rouen. The one of which I am speaking was formerly situated near the cathedral, between the *Calende square* and the *rue de la Madeleine.* The house which is opposite the southern porch of Notre-Dame, is a part of the remains of that

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hospital. In 1758, it was transferred to the new building, which had been erected in 1749, on the place called *the Lieu de Santé*, other buildings having been afterwards added.

The Hôtel-Dieu is exclusively reserved for the reception of the inhabitants of the town, excepting cases of urgency. It is appropriated to the treatment of acute and chronical diseases, both internal and external. The sufferers, after having been treated during six months, are dismissed as incurable, and are admitted into the Hospice Général, if they have dwelt during ten years in the town. More than four thousand persons are admitted into this hospital annually. About two thirds of the sick are under the care of the physicians, the remainder under that of the surgeons of the establishment. Different rooms are reserved for different maladies. One of these is allotted to soldiers; another, which is known under the name of *Gésine*, is reserved for lying in women. There is also a separate room for children under five years of age, and several rooms for boarders.

There are in all seventeen rooms, containing together more than six hundred beds, the bedsteads of which are all of iron.

The medical practice is divided into two distinct

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parts; that of physicians, that of surgeons. Their visits are made regularly twice in the day.

The Hôtel-Dieu is at the western extremity of the *rue de Crosne-hors-Ville*. The buildings which form the hospital (properly so called), are those which are situated opposite the entrance gate which gives admittance to the vast court of the hospital.

This hospital and the *Hospice Général* are under the same superintendence, the fifth part of which is yearly renewed. This commission acquires each day a greater right to public gratitude, and especially to that of the poor.

Hospice Général,

Rue Bourgerue.

This hospital is situated in the lower part of the town, to the south-east, and occupies a vast portion of ground adjoining the boulevard Martainville. Gratitude causes us here to mention the name of Claude Groulart, first president of the parliament of Rouen, in 1602. The establishment of an hospital for the admission of the poor aged inhabitants, really took place from that date. Previously, there existed only a subsidy, for the relief of the poor. After Groulart, a counsellor of

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parliament, named Damiens, wishing to uphold more effectually the existence of the hospital, quitted his house and employment, on purpose to live there and in this way be nearer to watch over the wants of the poor.

The Hospice Général has been successively enlarged at different periods. Lately, they have made a considerable purchase of land, and erected vast buildings. Its population is of about two thousand individuals. Although under the same administrative commission as the Hôtel-Dieu, it has its particular director, who acts under the superintendence of the commission, which commission is subjected to the public administration.

The care of foundlings is one of the principal attributes of the Hospice Général. Orphans who are found without means of existence, are brought up in the same way as those who are abandoned, but they are maintained at the expense of the *communes* to which they belong, while at the same time the others are chargeable to the departement, accepting however the assistance of the communes. The establishment provides the baby linen and clothing for the use of the foundlings; it likewise pays all the expenses of feeding and education of these children, as long as they remain in the hospital. When they are sent into

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the country, the amount of board, and nurses' charges, till they attain the age of twelve years, is paid out of the funds of the departement. The Hospice Général receives each year on an average about five or six hundred foundlings. A *tour* is always ready at one of the entrances to receive them. Once a week, two coaches filled with these unfortunate little creatures, are sent off one into the country called the *pays de Bray*, the other to that called the *Roumois*, where they are left with agents who are intrusted with the care of providing nurses. In each of those *communes*, doctors are employed by the administrative commission to visit them in case of sickness.

We perceive the front of the church of the hospital, from the boulevard Martainville. In 1785, the ancient chapel belonging to this hospital being found too small to contain the population, it became necessary to erect the present one for that purpose. This church was dedicated on the 25th March 1790. The architecture has been much criticised. Perhaps more harmony on the whole might have been desirable; but nevertheless, the different parts of it are handsome, and the edifice such as it is, still does honour to its author, the late M. Vauquelin.

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The Asylum for the Insane,

Situated in the rue Saint-Julien, suburb of Saint-Sever.

The *Frères de Saint-Yon*, having been invited, in 1705, by the archbishop Nicolas Colbert and the first president Nicolas Camus de Pont-Carré, to come and establish themselves in Rouen, they accordingly purchased in 1708, the portion of ground which bears their name. They erected the church themselves without the assistance of an architect, even acting as masons and workmen. The first stone was laid on the 7th June 1728. This edifice is of a remarkable execution. In the exterior, its elevation is about ninety six feet including a lantern of about thirty, which stands above the transept of the edifice. In the interior, the length is one hundred and twenty five feet, and the breadth twenty five feet. On the 16th of July 1734, the *Frères de Saint-Yon* carried with great pomp, to their church, the remains of their founder, the venerable Lasalle, who died in 1719, and was buried in the church of Saint-Sever. Independently of poor children, who were instructed by the *Frères* according to their condition, they likewise received incorrigible children,

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who were sent by their parents to be taken care of; they also received a limited number of insane persons, thirty were habitually kept there at the expense of their families.

From the time when the *Frères de Saint-Yon*, as also all other religious communities, were suppressed, until 1820, the house of Saint-Yon became successively a revolutionary prison, a barrack, a *grenier d'abondance* (or corn store-house), a house of detention for Spanish prisoners, a hospital for wounded soldiers in 1814, and a poor-house. This last establishment was one of the most considerable of this description; but it was suppressed in 1820, by royal ordinance.

In the preceding year, the *Conseil général* of the département of the Seine-Inférieure had taken into consideration the deplorable state, to which the infortunate insane were reduced, and they resolved to alleviate their wretched condition. It had been represented to them that these unfortunate people could not receive in the hospitals of Rouen, Havre or Dieppe, where there were great numbers of them shut up, the medical cares which their position required, nor even those attentions which humanity demanded.

The *Conseil général* on a proposition from M. Malouet, then prefect of the département

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voted the establishment of a special asylum for the insane, belonging to the département. The buildings and dependencies of the ancient monastery of Saint-Yon were designated as being fit for that purpose. The situation of the place at the extremity of the suburb, in a healthy situation, and the numerous plantations which it would be easy to make in the large gardens which surround the establishment, appeared so many favourable circumstances calculated to fix the choice of the administration.

Therefore, in 1821, they entered into a contract for the building of five different courts for the treatment of insane persons.

On the 25th August 1822, on the feast of Saint-Louis, the prefect, M. de Vansay, laid the first stone of the establishment.

Notwistanding some additional works, the hospital of Saint-Yon was to small to admit all the patients of this département, the difficulty of increasing an establishment placed in the center part of a populous suburb, determined the administration to purchase in the hamlet of Quatremares, 4 kilometres distance from Rouen, a ground of 37 hectares on which has been built an asylum intended specialy for the insane of the male sex. This establishment is large enough to receive

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400 patients. Consequently the Saint-Yon asylum contains only females; on the 1st January 1855, they were 659 in number.

The Saint-Yon asylum occupies a superficies of nine or ten hectares. The insane are taken care of by the sisters of Saint-Joseph of Cluny.

The admirable order which reigns in the establishment, the internal management to which the insane are subjected, have already attracted the attention of foreign medical men, who are charged with the treatment of the same malady in the hospitals of their own countries. It may be said that this asylum has, for several years, served as a model to all the others.

May we be allowed to offer here, in the name of Humanity, our grateful homage to the skill and most clever management of the present learned director M. L. Debout teville, who has administered that useful establishment for nearly twenty five years.

PRISONS.

There are two principal prisons in Rouen: the *House of correction*, and the *Maison de justice*, in the court of the Palais de Justice. The first, commonly called *Bicêtre*, contains the

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debtors, prisoners accused, but not tried, and those sentenced to imprisonment under twelve months; such as have been previously convicted for crimes are confined in the second. Those sentenced to more than twelve months are sent to the central dépôt at Gaillon, 40 kilometres distant from Rouen.

According to a statement made by M. Vingtrinier, the principal physician of the prisons, the average of the population of the house of correction is about six hundred, that of the *Maison de justice* about ninety; the mortality about one in fifty nine, in the first, and one in sixty eight, in the second.

In the year 1843, an establishment for young prisoners was erected in the parish of Petit Quevilly (parc des Chartreux). They are employed in cultivating the earth, and all sorts of rural labours. Many moral improvements have been already obtained.

SOLDIERS' BARRACKS.

There are three different barracks in Rouen: the first is situated near the *quai aux Meules* at Saint-Sever, and contains about one thousand men. The second on the *Champ de Mars*, and

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contains about seven hundred and fifty men. The third is the *caserne Bonne-Nouvelle*, situated in the suburb of Saint-Sever. Most people pass the ancient priory of *Bonne-Nouvelle*, (so named by Queen Matilda, on receiving the news of the victory of Hastings), and see only a barrack. To the monks who formerly inhabited this ancient priory, cuirassiers, dragoons and foot-soldiers have succeeded.

The barracks of *Bonne-Nouvelle* contain about three hundred cavalry or six hundred infantry.

REMARKABLE EDIFICES.

Hôtel du Bourgtheroulde,

Place de la Pucelle.

After the cathedral and Saint-Ouen, Rouen possesses no other monument which excites more the curiosity of French or English antiquarians. The first person who described the famous bas-reliefs of the *Camp du Drap d'Or*, which ornament the exterior of the ancient gallery of the edifice, is Dom Montfaucon, in the 4th volume of his *Monuments of the french Monarchy*. He only did it, on the indications of the abbé

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Noel, who gave the first explanations of these sculptures. After Montfaucon came Dr. Ducarel, who has only copied the learned benedictine. Dibdin, the British antiquarian, has also paid his tribute of admiration to the hôtel du Bourgtheroulde, in his *Biographical, antiquarian and picturesque tour through France.* Cotman and Dawson Turner, his countrymen, have given a place to this edifice in their respective publications. Mr. de Jolimont, in his *Most remarkable monuments in the town of Rouen* devotes an article and two engravings to this edifice. Messrs. Nodier, Taylor and de Cailleux have enriched their *Picturesque and romantic tour*, with a collection of lithographic engravings representing the celebrated interview between Francis I and Henri VIII, that took place in 1520 in a field situated between Guines and Ardres in Picardy. Mr. A. Le Prevost has also written learned memoirs on the hôtel du Bourgtheroulde. He has fixed the date of the building (about the end of the xvth century), revealed the name of the founder, Guillaume le Roux, and facilitated the numerous descriptions which have been made of it. The most complete, is that given by Mr. De la Quérière, in his work entitled : *Historical description of the old houses of Rouen.*

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This hotel begun by Guillaume le Roux, seigneur du Bourgtheroulde, towards 1486, was completed in the first fifty years of the xvith century, by Guillaume le Roux, his son, abbot of Aumale and Val-Richer, who was employed by Francis I, for negociating a compact with the Pope.

In the short description that we give of this remarkable building, we must notice the bas-reliefs, six in number, which adorn the elegant hexagonal tower, in the inner court, and represent pastoral scenes. We must also add that interpreters make a great mistake when they inform strangers that the celebrated maid of Orleans, burnt in May 1431, was judged and imprisoned in this building, erected more than fifty years afterwards.

Ancient Abbey of Saint-Amand,

Rue Saint-Amand.

This abbey, which was in 1030 founded and endowed by the pious lady Aimeline, and enriched by the liberalities of Robert the Magnificent, which was honoured by the protection of kings, is now a confused sort of inclosure and inhabited by workmen of different kinds. Dirty courts and

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buildings in ruin have been for a long time the only remains of the interior of Saint-Amand. Some parts have escaped destruction however; they have been taken down with some care and sold lately to give room to a large house now facing the rue Impériale. A very curious building, which had been erected about the end of the XVIth century, during the life of the abbot Thomasse Daniel was to be seen there. On the first floor, was a room with two fireplaces, upon one of which the armorial bearings of the Daniel family though much decayed could still be distinguished. At one of the corners of this building there was a small turret of stone, whose ornaments were rich and in very good taste : it was a fine specimen of the productions of the *Renaissance*.

Bureau des Finances,

Opposite the west front of the Cathedral.

This was the ancient *Palace of the Cour des Aides*. The building is principally composed of hewn stone : it was built about the year 1509. Although this edifice has suffered numerous degradations, it still merits the attention of connoisseurs. The building has two separate fronts :

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the principal one opposite the cathedral, the other in the *rue du Petit-Salut*, The decorations are the same on both.

En 1705, the *Cour des Aides* was united to the *Cour des Comptes*, under the name *Cour des Comptes, Aides et Finances de Rouen*. The present edifice has nevertheless always retained the name of *Bureau des Finances*.

Gate of Guillaume-Lion,

Quai Napoléon.

Among the ancient gates of the city, it is the only one remaining. It was erected towards the middle of the last century and is ornamented with sculptures by Claude Leprince, a native of Rouen.

REMARKABLE HOUSES BY THEIR ANTIQUITY AND DECORATION, HOUSES IN WHICH CELEBRATED MEN WERE BORN.

House, rue des Cordeliers, 45.

House in the rue aux Ours, 61. An inscription placed on this house reminds us, that it was here that A. Boieldieu, the celebrated composer, was born.

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Ancient town-hall, rue de la Grosse-Horloge and rue Thouret.

Sculptured wooden houses, Grande-Rue, 115 and 129.

House in the rue de la Pie, 4, where in 1606 the great Corneille was born.

House in the rue des Bons-Enfants, 132-134, where Fontenelle was born, on the 11th February 1657.

House, rue Étoupée, 4.

House, rue Bouvreuil, 4.

House, rue Percière, 11.

House, rue aux Juifs, 47 and 49.

House, rue aux Juifs, 9. Here Jean Jouvenet, the celebrated painter, was born, on the 21st August 1644.

Houses, rue des Carmes, 20, 69 to 77.

Houses, rue du Change, 2 to 8.

House, rue Caquerel, 13.

Houses, rue Eau-de-Robec, 186, 221, 223.

House, rue Damiette, 29.

Houses, rue Malpalu, 90 and 92.

Houses, rue du Bac, 28 and 30.

House, rue de la Savonnerie, at the corner of rue de la Tuile.

To these celebrated names we must add the following list of men equally natives of Rouen: Tho-

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mas Corneille (the brother of Peter), Lémery, Basnage, Samuel Bochart, the fathers Berruyer Brumoy, Daniel, Sanadon, Le Courrayer, the painters Restout, Deshayes, Sacquepée, Colombel, Lemonnier, Houel, Le Barbier, Géricault, the engraver Pesne, Armand Carrel, Edward Adam, Dulong, Mollien, général Duvivier, mademoiselle Champmeslée, mesdames Du Boccage, le prince de Beaumont, etc. Rouen is the birth-place of many other *célébrites*.

BRIDGES.

Stone-Bridge and Statue of Corneille.

An old stone bridge was built by the empress *Mauld*, where the suspension bridge now is; the celebrated bridge of boats erected in 1626, opposite the *rue du Bac*, was demolished in September 1836.

This new bridge was opened to the public, in 1829. It is about one hundred and fifty yards higher up than the bridge of boats, which was formerly nearly opposite the *rue du Bac*. We may almost say that it is formed of two separate bridges, the two ends of which join each other on the

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western extremity of the *Ile Lacroix*. Each part of the bridge is composed of three arches. The span of the middle arch is of thirty one metres (95 french feet; the lateral arches are of twenty six metres (80 feet; the whole length of the bridge is two hundred and sixty six metres (818 feet). In the centre of the platform on the bridge, is placed the bronze statue of Pierre Corneille, on a pedestal of white Carrara marble, which rests on a base of granite.

This statue is twelve feet high, (3 mètres 89 centimetres), and weighs 4,540 kilogrammes (9,274 pounds *de marc*). It was cast by Mr. Honoré Gonon, at Paris, after the model by Mr. David. The pedestal is by Mr. Grégoire, the late civil architect of the Seine-Inférieure. The height of the monument is twenty six feet (8 metres 66 centimetres). The first stone was laid by king Louis-Philippe, on the 10th September 1833. The statue was solemnly inaugurated, on the 19th October 1834. On one side of the pedestal, we distinguish the following inscription:

A PIERRE CORNEILLE,
PAR SOUSCRIPTION,
1834.

This statue was erected by means of a subscription, opened by the Society of Emulation of

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Rouen. It is to this society that we owe the first idea of this national monument.

A medal was struck for the occasion, and represents, on one side, the head of *Pierre Corneille*, with the following inscription:

Pierre Corneille, born at Rouen the 6th *Juin* 1606, *died at Paris on the* 1st *October* 1684.

And, on the reverse, the statue, with this inscription:

Statue of bronze, erected by subscription to Pierre Corneille in his native town, through the exertions of the Society of Emulation of Rouen, in 1834.

Suspension Bridge.

The numerous commercial trading vessels, which come up the Seine, were formerly obliged to wait several days, before they could get along side the quay to discharge. It became essential to enlarge the port, for which reason the stone-bridge, at the entrance to the town, was built; but this arrangement rendered another bridge indispensable, and in 1828, the town-council consulted on the possibility of removing the bridge of boats farther down; but the bad state it was in, the enormous sum it cost to keep it in repair, and the length of time it took to open it for

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the passage of vessels, at once caused them to give up all idea of this old machine, formerly looked upon as a wonder; but which did not now answer the purpose.

On the 8th of June 1834, a royal ordinance was issued, approving the undertaking. At last Messrs. Seguin brothers, civil engineers, and Pierre Colin, undertaker of public works, were, on the 16th October 1834, declared the approved contractors for the erection of the bridge; at the same time granting to them the receipts of the tolls for a period of 99 years, the bridge to be terminated at the latest, by the 1st of January 1837. It was entirely completed by the 1st September 1836 (the very day the bridge of boats was suppressed). At the expiration of the 99 years, the bridge will become the property of the government. Its breadth is seven metres thirty centimetres, its length 197 metres and the whole expense has amounted to 750,000 fr. Every foot-passenger is obliged to pay one centime, every horseman five centimes, and a coach 15 centimes. On the left of the bridge is situated a guard-house, and on the right Brune's house, erected by the city as a reward for courage and devotedness on many occasions. He saved more than thirty persons likely to perish in the Seine.

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RIVER AND RIVULETS.

The river Seine.

The source of the Seine is to be found near the hamlet of Envergeraux, and about 12 kilometres from the village of Saint-Seine, in Burgundy. After a course of more than 800 kilometres from east to west, it falls into the Ocean, between Havre and Honfleur [1].

This river may-be divided in three parts: 1° upper Seine, from its source to Paris; 2° middle Seine, from Paris to Rouen; 3° lower Seine, from Rouen to the sea.

The depth of the Seine at Rouen allows this town to be classed amongst the principal ports of France. They calculate, upon an average, from 3000 to 4000, the number of vessels of all sizes, which annually come to this port.

[1] See: *Voyage from Havre to Rouen*: and *Excursion from Rouen to Paris, by the Seine.* Rouen, 1815, 18vo, with maps and plates.

Steamers for Havre are sailing every day, since May till October.

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Robec.

This rivulet has its source near the village of *Fontaine-sous-Préaux*, about two leagues from Rouen, runs through five *communes*, and enters Rouen by the suburb Saint-Hilaire; passing through the town, it falls into the Seine, near the stone-bridge.

Aubette.

The Aubette has its source at Saint-Aubin, a small village near Rouen. This rivulet runs through *Saint-Léger-du-bourg-Denis*, *Darnetal*, enters Rouen by the suburb Martainville, and falls into the Seine, at the entrance to the *Cours-Dauphin*, near the porte *Guillaume-Lion*. These two rivers are specially useful for mills and dying establishments.

Renelle.

If the etymology of the name *Renelle* is doubtful, the utility of the stream at least is not so. It supplies tanneries, of which there are still a few in the street which bears its name. This sort of industry is very ancient in Rouen, and has never been established in any other part of the town. On the 22nd of March 1560, the parliament issued an act, ordering all the tanners to remove their

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establishments to the *Eau-de-Robec;* but, they said that they required clear water to carry on their trade, and therefore, were allowed, by order of the king, to remain on the Renelle. This rivulet comes from the Gaalor spring, and flows from the fountain of the *Bailliage*, almost in a straight line, to the Seine into which it falls.

FOUNTAINS.

There should be in a town, as many public fountains as churches. Under the ancient law, a tub was placed at the entrance of the temples, in which the priests washed their hands and feet; under the new law, and in imitation of the old one, fountains were placed near the churches, where the christians, before entering, washed their face and hands. This remark was applicable especially, in Rouen, before the Revolution, where the number of churches and fountains was quite the same. There are not now thirty seven parochial churches, but we can still count thirty six public fountains, not including those in many private houses.

Of all these fountains, only seven merit particular attention, from their architectural and his-

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torical character. They are the fountains of the *Croix-de-Pierre*, the *Crosse*, the *Grosse-Horloge*, the *Marché-Neuf*, the *Pucelle*, *Saint-Maclou*, and *Lisieux*.

Fountain of the Croix-de-Pierre, *Carrefour* (*cross way*) *Saint-Vivien.*

There formerly existed, not far from the fountain known at present under the name of the *Croix-de-Pierre* (stone-cross), a cross, which had been raised through the piety of the inhabitants; but we now can find no authentic document of the period of its erection; all we know is that it had been rebuilt in the year 1628.

This fountain is composed of three partitions in the form of a pyramid, and is ornamented with some statues. One may still form an idea of the beauty of its architecture, in spite of its ruinous condition, and even the repairs it has undergone.

Fountain of the Crosse, *At the corner of the streets des Carmes and de l'Hopital.*

This is a small monument in the gothic style of the end of the xvth century. The sculptures which decorate it, are remarkable for their fineness and

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delicacy. It is surmounted by a royal crown. Its name comes from its being situated at the corner of the house, which had for a sign the crozier belonging to the monks of *Notre-Dame de l'Ile-Dieu*.

Some etymologists see in the word *Crosse* an alteration of the english word *cross*. In the year 1815, this fountain was completely renewed.

Fountain of the Grosse-Horloge,

At the corner of the street des Vergetiers, and the Grande-Rue.

The figures of Alpheus and Arethusia, surrounded with children, have been here represented. They have been entirely repaired in 1845.

Fountain of the Marché-Neuf,

On the market-place of this name.

It is a stone monument, of the XVIIIth century, in a pyramidal style. The obelisk is supported by a block with four eagles in each corner.

Fountains of Saint-Maclou and of the Pucelle.

Strangers will be repaid for their trouble in going to see these fountains. The first is situated at the corner of the church of Saint-Maclou; there

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remain still two figures of children, an elegant creation of Jean Goujon. We mention the second, the *fountain of the Pucelle*, on the place of the same name, on account of the historical recollections which are attached to it. It is a heavy composition of Paul Slodts. Its want of style causes us to regret the beautiful triangular fountain, which was erected after the execution, in this square, of the *heroine of Vaucouleurs*, a monument which instead of destroying, they should have tried to preserve. Who might recollect, under the costume of Bellona, the figure of Joan of Arc, so graciously and nobly represented by the princess Mary d'Orléans.

Fountain of Lisieux,

Rue de la Savonnerie.

This fountain is by far the most remarkable of the whole. It is thus named on account of its being erected against a house, which belonged to the bishop of Lisieux, who lodged in it when he came to Rouen. At the top of the pyramid, we may remark Apollo, dressed in a most extraordinary manner, and represented playing on the harp. Under the god of the poets, we distinguish the horse Pegasus. Immediately beneath, a figure with three heads is represented, of which the

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manuscripts make a *Philosophy*[1]. The nine Muses are distributed in the rest of the masonry, under the figure with three heads, which might almost be that of a Hecate. Rocks, trees, turf and sheep, form the accompaniments of this *Mount-Parnassus*.

The water ran formerly from two brass figures of Salamanders, which indicated the date of the time of Francis I. Mutilated as it is, this monument is still very curious, and merits to be visited. Its erection dates from the year 1518.

MINERAL WATERS.

Rouen has also its mineral waters, which, even in the neighbouring towns, have a sort of reputation. I will point out three of the principal sources, after *Lepecq de la Clôture:* The first, to the east, is known under the name of *la Maréquerie*, the entrance to it is in the rue des Canettes; the second, to the south east, named *de Saint-Paul;* the third is situated at *Déville*, in the neighbour-

[1] According to these manuscripts, the three heads represent *Logic*, *Philosophy* and *Metaphysics*. They were surmounted by a crown.

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hood of Rouen. The learned doctor, on whose authority I speak, assures us that sick people to whom he ordered the water of the last named spring, were cured by the use of it. He also adds, that this spring might become very valuable to the inhabitants of the western quarter of the town. Nevertheless, it has never been much known, and even at the present day very few people are acquainted with its existence.

SQUARES AND MARKET-PLACES.

Old Market and Place de la Pucelle.

The name of the first of these two places points out to us that it is the most ancient in Rouen; it is also the most considerable. It existed in the xith century, and was at that period, situated in the suburb. Formerly, it covered a much larger space of ground than at present; since, in the xvith century, it occupied the whole of the ground contained between the *rue du Vieux-Palais*, the church of Saint-Éloi and Saint-Michael; the last mentioned church has disappeared a few years ago, and is replaced by a handsome building, which is named the *Hôtel Saint-Michel*. About the commencement of the xviith century, the

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houses in the neighbourhood of the church of Saint-Éloi and the *rue du Vieux-Palais*, were erected; one of them still remains, it is the Hôtel du Bourgtheroulde, which I have already described. The old market was thus divided into two unequal parts. The spot where the innocent *Joan of Arc* was burnt the 30th May 1431, retains the name of *place de la Pucelle*. It is also called *place du Marché-aux-Veaux*, on account of its former destination. Therefore it is really then in the old market-place, that the French heroine was sacrificed to the superstition of that age.

New Market.

Fruit, eggs, cream-cheeses, or small Neufchâtel cheeses, poultry: such are the supplies to be found in this market. About seventy years ago, a gilt leaden statue, representing Louis XV in his youth, and covered with the royal mantle, was to be seen. This monument has been replaced by the present obelisk, which furnishes an abundant supply of water to the inhabitants of this quarter.

Place Notre-Dame.

Before 1429, this place served as a poultry and grass market. In 1537, it was paved and enclosed with a low wall. In 1641, two stone crosses, still

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visible in some ancient engravings, were placed at the two corners. In the time of *Pommeraye*, the *parvis* Notre-Dame was the place on which bonfires were lighted. At present it is the flower and seed market, regularly held on sundays and fridays.

Place de la Calende.

It was formerly called *Port-Morant*, *port des navires*, or *port de Notre-Dame*, because, before the first dukes enclosed the Seine within certain limits, the vessels discharged their cargoes at this place. The house which is exactly opposite the porch of the church and on which we distinguish a dial, is the remains of the old *Hôtel-Dieu*.

The Rougemare.

In the year 949, Otho, emperor of Germany, Louis IV, king of France, and Arnold, count of Flanders, laid siege to the town of Rouen. The duke Richard I, surnamed *Sans-Peur*, made a *sortie* by the *porte Beauvoisine*, and fell on the enemy whom he slaughtered in great numbers. This action took place partly on the site of the present *Rouge-Mare* (red-pool), from the blood with which it was covered.

In 1450, the *Rouge-Mare* became the horse-market, which has, since the end of the last

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century, been transferred to the *Boulingrin*. The *Rouge-Mare* is now the butter-market.

The Boulingrin.

The English have returned to the French that which they had borrowed of them. Formerly, people did not go to walk on the *boulevard*, but on the *boule-verd*, from which the English have made *bowling-green*, a literal translation. From this word, the French derive their *Boulingrin*.

This place is situated at the junction of the rampes Beauvoisine and Saint-Hilaire; it is a vast square surrounded by a magnificent double row of horse-chesnut trees. Since the horse-market has been transferred to it, people commonly call it the *new Rouge-Mare*.

PUBLIC LIBRARY, PICTURE GALLERY AND MUSEUMS.

Public Library, *At the Town-Hall.*

The opening of this library took place on the 4th July 1809. Since then, the inhabitants and strangers are admitted into this establishment every day (except sundays, thursdays

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and during the vacations), from eleven till four, and from six till nine o'clock in the evening. The present collection, consists of about 100,000 volumes, including the Leber and Coquebert de Montbret collections. There are above twelve hundred manuscripts. Several of them are very curious and rare, from their date, their illuminations, or their subjects. Amongst the first, although not the most ancient, I will mention the famous *Gradual* by Daniel d'Aubonne, who died in the year 1714. It measures two feet seven inches in length by one foot ten inches in breadth, and weighs seventy three pounds. It is ornamented with brass plates; on each side of the binding, we may observe the armorial bearings of the abbey of Saint-Ouen, which are also of brass. This manuscript contains about two hundred vignettes, initials of all sizes, and also a great number of gilt letters. One cannot admire too much the patience of the author, who passed thirty years, it is said, on this immense undertaking. The library contains also other manuscripts, infinitely more precious, amongst which are several of the XIth, IXth, and even of the VIIth and VIIIth centuries. The learned will distinguish amongst the most important of the manuscripts, the curious missal of archbishop Robert, which was brought from

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England about the year 1050, with the *benedictionary*, which was used at the coronation of the Anglo-Saxon Kings. These two manuscripts are ornamented with magnificent miniatures in the greek style of the low empire. The books printed before the year 1500 amount to three hundred and twenty eight, two hundred and forty of which bear dates; the most ancient is of 1468.

The library contains also collections of great value and editions which have become very rare. The government has enriched it with several very valuable works. The most important gift that has yet been made to the library, is that which was sent by the commission of records in England, namely: the collection of historical documents, which they have published. This magnificent gift, which will be followed by several others, is composed of 71 vols. folio, and 168 vols. 8vo.

The Leber's magnificent collection of books and manuscripts, bought, in 1839, by the city, is added to the public library in a separate room. As to the Coquebert de Montbret books, given to the city by the collector, they are provisionally deposited in the summit of the Hôtel de Ville. The library contains besides a magnificent vase of the Sèvres manufactory in the moresque style, a statue of Voltaire after Houdon, and several chinese pieces

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given by the admiral Cécile (a native of Rouen), and numerous medals and engravings [1].

The present keeper is Mr. André Pottier.

Picture Gallery,

At the Town-Hall.

The opening of the picture gallery took place on the same day (4th July 1809), as that of the library. The greater part of the paintings have been collected in the département. The government has also assisted in enriching it by giving several paintings of different schools, the municipal council by voting different acquisitions, and some private persons, by voluntary gifts. This interesting collection is composed of about three hundred paintings, amongst which we remark *a Virgin in the midst of Angels*, called *the Virgin of Saint-Sixte*, by Raphael, an admirable copy, if not a second original of the picture known under the same name in the gallery of Dresden; also three small paintings, placed next

[1] The public records of the département of Seine Inférieure are deposited at the Préfecture, rue de Fontenelle. They offer to the historian and antiquary useful documents on the norman history at different times.

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to each other, and which are incontestably by that great painter and in his best style; the Van Eyck representing *the Virgin in the midst of young Girls; a Mass during the League*, a painting which is curious on account of the subject and great personages which it represents; *a Conversion of saint Matthew*, by Valentin; *a saint Francis in prayer*, by Annibal Carrache; *an Ecce Homo* and a copy of the *Holy Family*, by Mignard; *a Death of saint Francis*, by Jouvenet; *several marines*, by Vernet; *a Descent from the Cross*, by Lahire; *the Plague of Milan*, by Lemonnier, of Rouen; *a view of Rouen in the beginning of the last century*, *a visitation to the Virgin*, by Guerchin, and a great many others, which it would require too much room to mention here. A statue of terra cotta by Caffiery., representing Pierre Corneille,[1] and several marble statues and plaster casts of the finest ancient statues, are placed in the room at the extremity of the entrance gallery. The magnificent painting by M. Court, representing *Corneille welcomed in the theatre by the great Condé* and the fine *por-*

[1] Another statue of Corneille in marble, is placed in the large hall on the ground floor; it is a much esteemed work of Cortot, a french sculptor.

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trait of Boïeldieu, by M. Boullenger de Boisfremont, are placed in the hall of the Academy, adjoining that of the library and picture gallery; strangers are permitted to see them.

During the month of July, there is every two years an exhibition of paintings, principally by Norman artists.

The establishment is open to the public on sundays and thursdays, and every day to painters and strangers, from ten till four o' clock.

The present keeper is Mr. Court.

Museum of Antiquities,

At Saint-Mary's, rue Poussin.

This museum, which was established in 1833, upon a proposition of M. Dupont-Delporte, prefect, by the general council of the département, was opened to the public in 1834. It occupies two of the galleries of the cloister of the ancient convent of Saint-Mary. In the first gallery are the gallic, roman and gallo-roman antiquities, as also those of the middle ages; in the second, those of the period, termed the *Renaissance*. This chronological order has been preserved as much as possible. The searches which have taken place in different parts of the département, and especially in the roman theatre at Lillebonne, have produced

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the greater number of antiquities. The museum is indebted for a great many others to the generosity of private individuals. This museum contains statues, busts, bas-reliefs, fragments of architecture, sarcophagi, urns of marble and stone: vases of bronze, glass and terra cotta; gallic and roman medals, pieces of french coins, seals of the middle ages, stained glass, arms, pieces of furniture, utensils and ornaments of different ages. The following enumeration will give an idea of its riches: The door of Corneille's house; the reliquary of saint Sever, like a gothic chapel of the XIIth century; several specimens of stone and wood sculpture of the XVth, XVIth and XVIIth centuries; the five bas-reliefs (in plaster of Paris) of the Hôtel du Bourgtheroulde, representing the interview between Henri VIII and Francis I at the camp of Cloth of Gold; ancient arms amongst which is to be seen the coat of mail of Enguerrand de Marigny, belonging formerly to the college of Ecouis.

The windows, fifteen in number, are full stained glass, giving a specimen of this kind of ornament from the XIIIth to the XVIIth century. The most remarkable among them are those representing the history of the Jew and of the consecrated water, that is to say the miracle called *des Billettes*. In frames against the wall are included

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some old norman charters bearing the marks of celebrated men, namely that of William the Conqueror, a cross, and of several others dukes of Normandy and kings of England at the same time.

This museum is open on sundays and holy days from eleven till four o'clock, and on tuesdays and thursdays for amateurs and strangers, from twelve till three o'clock.

The keeper is Mr. A. Pottier.

Museum of Natural History,

At Saint-Mary's, rue Poussin.

The municipal administration of Rouen founded the gallery of natural history, in 1827; but, it was only in the year 1832, and after having been enriched by the administration of that time, that it was judged fit to be offered to public curiosity.

The increase of this museum has been rapid; within its few years of existence, it may be already advantageously compared with most provincial collections; and through the maritime situation of the town, it may one day be placed immediately after that of Paris. It is remarkable, for the numerous shells which it possesses, as also for some mammalia, which are exceedingly rare. This museum consists of two galleries and is

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open to the public, on sundays and holy days; foreigners and students may enter any day.

Mr. Pouchet is the director of this establishment.

LEARNED SOCIETIES.

Academy of Science, Literature and Art.

The number of resident academicians is fixed at fifty; that of corresponding members is unlimited. The collection of the memoirs of the society, a volume of which is published every year, consists at present of 56 vol., including the year 1854, and 5 volumes of ancient memoirs. The Academy holds its private meetings every friday, from seven to nine in the evening, and a public meeting once a year, when the prizes for the different subjects relating to Science, Literature and Arts are alternately adjudged. This meeting is held in the great hall of the Hôtel de Ville, in the beginning of August. Foreigners should not omit to visit the hall of the academy to see the magnificent picture by M. Court, representing « *Le Grand Corneille received at the theater by Le Grand Condé*; » also the fine portrait of Boïeldieu painted by M. Boullenger de Boisfremont. That hall

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is situated in the Hôtel de Ville near the picture Gallery (le Musée) and the public Library.

Central Society of Agriculture.

This Society, formed in 1819, is incessantly occupied in propagating the knowledge and information relating to the science for which it was instituted. It holds its meetings the second and fourth thursday of every month, in one of the halls of the ancient convent of Saint-Mary, rue Poussin, and a public meeting every year on the eve of the fair of Saint-Romain, that is, towards the end of October. The Society at this meeting adjudges the prizes and the medals of encouragement. It publishes every three months the result of its labours.

The Society is composed of honorary members, of forty resident and an unlimited number of corresponding members.

The Free Society of Emulation.

This Society, created in 1803, under the name of: *The free Society of Emulation*, is occupied more particularly with all that which can conduce to the advancement and contribute to the improvement of manufacturing industry and arts. It holds its meetings the 1st and 15th of every month, in one of the halls of the ancient *Cour*

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impériale, and a public meeting at the Hôtel de Ville the 6th of June, the anniversary of the birth of the Great Corneille, at which time the prizes and medals of encouragement are awarded.

This Society is composed of honorary or veteran members, of sixty resident and an unlimited number of corresponding members. It established, in 1835, three public courses of lectures given gratuitously by members of the Society, to wit: one on *Book-keeping*, one on *Commercial Law*, and one on *Geometry applied to the arts*. It publishes every year the collection of its memoirs in a bulletin of about two hundred pages.

Free Society of Commerce and Industry.

This Society contributed powerfully to the first establishment of a bank at Rouen; to the re-establishment of the Chamber of Commerce; to the formation of a Saving's Bank to which it contributed a part of the Funds, etc. It has just been united to the Free Society of Emulation, the end and purpose of which are nearly the same.

Society of Medicine.

It holds its sittings on the second and fourth tuesday of every month in the enclosure of the ancient Cour impériale, and is exclusively occupied with the healing art. It corresponds with the

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physicians and surgeons of the department, and with many other celebrated physicians in different parts of France.

Society of Chemists.

A great number of the Chemists of this city meet, on the first tuesday in each month, in a hall of the Tour aux Normands, rue des Espagnols, to consult upon all that can interest, in any way, the profession of chemistry. The medical Jury meet in the same place. Here is found a pretty good collection of objects from the three natural kingdoms, intended particularly for the examination of candidates for the profession of chemistry.

Central Society of Horticulture.

Founded in 1836, this Society holds its meetings in one of the halls of the Chamber of Commerce, the first wednesday in every month, and it has shows of flowers and fruits twice a year in the great hall of the Consuls or covered Exchange.

Commission of Antiquities.

The sittings of this Society, instituted for the search of the antiquities and the preservation of the ancient monuments in the department of the Lower-Seine, are held at the Prefecture; the num-

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ber of members is not limited. It possesses a great number of drawings done by E. H. Langlois.

LECTURES FOR PUBLIC AND GRATUITOUS INSTRUCTION.

Faculty of Divinity.

Cour des Libraires, near the Cathedral, every day, except saturdays and sundays, at two o'clock.

Lectures on Botanic and Botanical Garden.

The desire to enliven and improve the *quartier Martainville*, led the municipal authorities to open a street at the entrance to the city, on the very site of the former Botanical Garden, which they were consequently obliged to establish elsewhere, and they fixed on the *park of Trianon*. These ground are situated at the extremity of the rue d'Elbeuf, in the suburb of Saint-Sever, and forms nearly a square area of 45,500 mètres. It will soon be one of the best laid out Botanical Gardens, and one of the richest in plants of every species. M. Le Jeune, of Rouen, architect at Paris, gave the plans for it in 1836.

The lectures on botanic are given in this garden, three times a week, during the fine season, on

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mondays, wednesdays and saturdays, at six o'clock in the evening. On the thursdays, there is herborisation.

Lectures on Chemistry.

This course of lectures takes place every year, from the 1st of December, on tuesdays and fridays, at 1 o'clock, in the quondam monastery of les Dames de Ste-Marie, rue Poussin. The principal object of the lessons is the application of chemistry to the arts and industry. This course embraces the three kingdoms. It is generally followed by more elementary lessons in which the same professor teaches the principles and the process of dyeing, and all the knowledge necessary for the art of bleaching. This latter course is brought within the compass of workmen ignorant of the technicalities of chemistry and scientific terms in general. A lesson is given every sunday, at twelve o'clock, beginning on the first of december, and ending about the month of August.

Lectures on Natural Philosophy.

This course, instituted in 1835, takes place on wednesdays and fridays, at one o'clock, at Sainte-Marie. Another elementary lesson is given every sunday, at half past one, for the benefit of the working class.

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Course of Drawing and Painting.

The *drawing* class established in the ancient convent of Sainte-Marie includes all relating to the liberal and industrial arts. It begins in November and ends with August. Lessons are given every day, except sundays: from eight to ten o'clock in the evening, on mondays, wednesdays and fridays, and from one to three in the afternoon, the other days.

Lectures on Natural History.

It is divided into two parts: *Botany* is taught during the summer, at the botanical Garden; *Zoology* during the winter, at the Amphitheatre, rue Poussin, on monday and wednesday evenings.

School of Agriculture and rural Economy for the department of the Lower-Seine.

Lectures on *Cultivation*, on wednesdays, at 7 in the evening.

Lectures on *agricultural Chemistry*, on wednesdays, at 8 in the evening.

Agricultural Zoology, on fridays, at 8 in the evening. Those courses of Lectures instituted by the General Council, in 1838, hold on from the month of December until Easter; the two first in

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the Amphitheatre of Chemistry, and the third in the Amphitheatre of natural History, rue Poussin.

COURSE OF ARBORICULTURE,

Takes place at the Botanical Garden, on sundays and fridays, at two o'clock, during the spring and summer.

PREPARATORY SCHOOL OF MEDECINE AND CHEMISTRY,

Rue des Arsins. — The different classes are taught every day by the physicians belonging to the hospitals.

THE LECTURES ON COMMERCIAL LAW, ON BOOK-KEEPING AND COMMERCIAL RESPONSABILITY, ON GEOMETRY AND INDUSTRIAL MECANICS, founded in 1834, by the Society of Emulation, are given every sunday, at Sainte-Marie, rue Poussin, from twelve to three o'clock.

PROFESSIONAL PREPARATORY SCHOOL FOR JOINERY AND LOCKSMITH'S WORK, *rue des Maillots*, 7 and 9.

GRATUITOUS SCHOOL FOR DEAF AND DUMB, *rampe Saint-Gervais*. This school was founded in 1835, by the generous self-devotion of M. l'abbé Lefebvre, formerly curate of Sainte-Madeleine, who continues to direct it successfully.

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THEATRES.

—

Théatre-des-Arts.

This theatre was built in 1775, from the plans of François Gueroult, an architect of this city.

The present house, very cleverly contrived, is commodious and agreeable; it was restored and somewhat altered in 1835, and can accommodate from 1700 to 1800 people.

Price of tickets: — Stalles....	4 fr.	» c.
D° (taken before hand)	4	50
Premières, Parquet (what is called *l'Orchestre* at Paris)....	3	»
Baignoires	3	50
D° (taken before hand).....	4	»
Pourtours..	2	50
Secondes (second gallery).....	2	»
Troisièmes (third gallery).....	1	25
Parterre (the pit, a standing place).....	1	»
Quatrièmes (fourth gallery)...	»	50

The ceiling is from the pencil of Lemoine, a painter of Rouen; it represents *the Apotheosis of the great Corneille.*

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The peristyle in the rue des Charrettes describes a quarter of a circle, and is composed of ionic columns. On the entablature which they support is sculptured the medallion of Pierre Corneille, accompanied by the figures of Melpomene and Thalia.

Théatre-Français.

There is another theatre, in the place du Vieux-Marché : *the Théatre-Français.* This site was formerly occupied by a tennis-court, in lieu of which a theatre was constructed, which was open on the 2d of February 1793. It can only contain 1,200 people.

We may mention a third theatre, *l'Ambigu-Dramatique*, rue La Fayette, intended originally for a Circus. It is only in winter that representations are given at this theatre ; they are nearly similar to those of the Boulevard du Temple, at Paris.

PROMENADES WITHIN THE TOWN.

Cours de la Reine.

This public promenade, formed in 1650, is one of the finest in France ; it has all that can delight the eyes. Its length is about 1 kilom. 300 mètres.

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Four rows of elms extend the whole length. To the north a majestic river studded with verdant isles, furrowed by the passenger boats of Port-Saint-Oueu, Oissel, Tourville and Elbeuf; on the opposite side of the Seine, lofty hills stretching to the east a magnificent curtain; on the south, meadows enamelled with a thousand flowers, and the railway of Paris with its large and handsome terminus; at the eastern extremity the immense prairie of Sotteville of which the eye seeks in vain the boundaries; country-houses grouped here and there in the landscape; humble hamlets in the plain or on the heights; their modest fanes attract the eye, and prevent its wandering aimless in the distance, all unites to charm the lover of nature, whether seated or walking in the cool shady walks.

In the month of February 1784, the provision of wood in the city falling short, the trees of the Cours were ordered to be cut down. These noble trees, the pride and ornament of summer, became a resource against the rigour of winter. The Cours was replanted on the 9th of March 1785

It is on the afternoon of Ascension-day, that the promenades of the *Cours de la Reine* begin. The dresses of the ladies, the attentions and eagerness of the gentlemen, the number of carriages

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make this day resemble that of Longchamp, near Paris.

Cours Dauphin.

S. the church of *Saint-Paul*, p. 73.

Avenue du Mont-Riboudet.

The Avenue of Mont-Riboudet, opened out through a former marsh, is planted with four rows of elms. It is at present the principal entrance to Rouen in coming from Havre or Dieppe. The view is admirable, especially from the hill. On the left, a large amphitheatre of vegetable-gardens; on the right, an immense extent of pasturage terminated by the river: nearer the city, a marine subject, if one may so call it, that Vernet would have been delighted to paint: this forms an ensemble which cannot fail to attract and charm the eyes of the diligent observer.

Les Boulevards.

These occupy, for the most part, the place of the old moat of the city, and were laid out between the years 1770 and 1780. The plantations were made more than sixty years ago. The city is indebted for this magnificent zone, to M. de Crosne, then intendant of the province.

As we proceed on our promenades, we must

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not forget the Botanical Garden, the Garden of Saint-Ouen, the open Exchange and the cours Boïeldieu, at present the resort of the fashionables. At the extremity of this promenade a statue of bronze, from a model by Dantan junior, was erected in 1839, in honour of Boïeldieu. The skilful composer is represented in a moment of inspiration, seated, with a few books and musical instruments lying at his feet.

In order to have a complete idea of the extent and importance of the city, the traveller should ascend the heights which command it: *Bonsecours*, the hills of *Sainte-Catherine* and *des Sapins*, *Mont-aux-Malades* and *Canteleu* will amply repay the fatigue, by views at the same time most varied and most lovely; and if he would form an idea of the wealth of the country from the great number of manufactures which supply the market of Rouen, and make it one of the most commercial cities in the kingdom, he has but to go through the cool vallies of Saint-Hilaire and Darnetal, those of Bapaume and Déville, Maromme, le Houlme and Bondeville, which united thus with Rouen form, as it were, but one and the same city.[1]

[1] See, for the description of the banks of the Seine, the *Voyage de Paris à Rouen et de Rouen au Havre*, at Le Brument's, bookseller.

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PROMENADES BEYOND THE CITY.

The beauty of the environs of Rouen, the ease with which one can go over them at a very trifling expense, and the delight experienced in those lovely excursions, will tempt the traveller not to leave the city till he has visited its neighbourhood. Let us first take a survey of the chain of hills which overlook and encircle it on the east, north and west.

Bonsecours.

At 3 kilomètres from Rouen is *Bonsecours*, or, to be more exact, *Blosseville-Bonsecours*, so well known in the country for the numerous pilgrimages made to its church. Here, thanks to the pressing sollicitations of M. l'abbé Godefroy, has been built, from the plans of M. Barthelemy, architect of Rouen, a magnificent church in the pointed style of the XIIIth century. It is a little basilic terminating in a polygonal apsis, somewhat in the pure and simple style of *la Sainte-Chapelle* in Paris, but with aisles. The south front which is 21 m. 60 c. wide, has three entrances decorated with sculpture. On the lower part of the central tympanum, a crowd of miserable creatures are

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represented sinking under corporal or mental infirmities, and coming to implore the aid of the Holy-Virgin: an inscription worthy of a temple dedicated to Notre-Dame de Bonsecours. The upper part of this tympanum is occupied by Mary, holding in her arms the infant Jesus, whom two kneeling angels are censing. The string-courses of the voussure are peopled with angels, apostles and prophets. On the tympanum of the door, on the left, is placed Saint-Anne teaching the youthful Mary to read; on that of the door to the right, is Mary receiving honour from the infant Jesus and Saint-Joseph. These different sculptures are by the skilful chisel of M. Duseigneur. A spire, with two campaniles and little steeples, occupy the center of the front, and thus complete the edifice. The spire is 50 m. high from the ground, and the campaniles have an elevation of 27 m. 30 cent. The length of the church is 44 m., and the width 17 m. The large windows of the apsis and those of the choir are filled with stained glass, manufactured at Choisy-le-Roy. In the lower part of the window, the donor is represented kneeling, and his name is engraved on the same window. From each pillar is suspended one of the banners of the corporations that figured in the procession at the time of the inauguration of the railway to

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Paris. This new church, erected by subscription, replaces a chapel of the XIVth century which had become too small for the number of worshippers.

Côte Sainte-Catherine.

Close to Bonsecours is *la côte Sainte-Catherine*. To reach it, one may either go by the downs on leaving the church, or by the road to Paris, called the upper road on the south, or by a path near the cemetery of Mont-Gargan, or else by the Petites-Eaux-Martainville, on the north. This last, less frequent than the others, is, perhaps, preferable on account of the varied pictures presented by the little river Aubette, by the side of which is the path, the dye-houses which it supplies, the meadows which border it, and the groves which shade it. On leaving the Aubette we follow a winding path, sheltered from the noon-day sun by the lofty coppice of the *Bois-Bagnières*, which extends on the mountain side from the north to the east. From the summit of the hill you enjoy a magnificent panorama. The azure of a lovely sky, the brightness of the atmosphere, the appearance of the city, which rises like an amphitheatre at your feet, the belt of foliage formed by the boulevards, the Seine with its verdant islets and its numerous vessels,

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immense meadows the bounds of which the eye can hardly perceive, vast forests which lose themselves in the southern horizon: all this forms an enchanting picture the beauties of which defy description.

The traveller must not expect to find on the côte Sainte-Catherine the ancient abbey of *Sainte-Trinité-du-Mont*, nor the chapel of *Saint-Michel Priory*, nor the fort whence the Marquis de Villars repulsed the attacks of Henry IVth; nothing of all that exists at present, except the remains of two walls threatening to crush beneath their ruins such as may be imprudent enough to stop to examine them too closely.

Darnétal.

From this position, raised 130 mètres above the level of the sea, turning our eyes towards the north east, we discover the valley of Darnétal, become so rich by the industry of its inhabitants[1]. The eye dwells with pleasure on the lofty tower of Carville, a gothic tower of a square form, of

[1] Hidden by hills, it is hardly possible to see Darnétal, a pretty manufacturing town of some importance, situated at the distance of 4 kil. from Rouen, of which it is almost a suburb. See a notice on this town published by M. Lesguillez, 1835.

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which Henry the IVth, according to tradition, made a post of observation, when he besieged the fortress of the League. Let us not forget to say that a detachment of english troops who served in the king's army, behaved bravely in the different attacks with which they were charged.

Sapins. — Boisguillaume.

On the other side of the valley of Darnétal, towards the north, are the hills of Saint-Hilaire, near those of *les Sapins* on which is situated the *cimetière Monumental*. This latter joins the hill of Boisguillaume whose green, shady and lonely walks form so many delightful promenades through which the lover of nature is never weary of rambling. Magnificent and admirable as the view of Rouen is from the heights of Boisguillaume, it, nevertheless, must yield, in some degree, to that from mont Sainte-Catherine which projects like a promontory proudly towering above the immense valley of the Seine, whilst that of Boisguillaume, is situated in the remotest part of the curve described by the hills running from east to west, inclining towards the north.

Saint-Aignan. — Mont-aux-Malades.

Le Boisguillaume touches Saint-Aignan. We cross the latter commune to reach Mont-aux-

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Malades of which it is at present a dependence. After visiting the parish church, which dates from the XIIth century, archeologists will not fail to pay their respects to the venerable remains of a second church close by, constructed in the style called *romanesque*. If the traveller is an englishman he will know that the king-dukes have left remembrances in this place; that Henry Ist took pleasure in endowing the friars of the holy congregation of Saint-Jacques; that Henry II, his grand-son, who had, says an historian, « a greatly natural inclination for poor « lepers, and desiring to draw people from all « sides to this hill », instituted a fair which was held every year on the 1st of September[1]. I should advise, such as visit this neighbourood, to repair to the southern slope of this hill, if they wish to enjoy a magnificent prospect.

CANTELEU.

I will add that this hill ought not to be omitted in the enumeration of our promenades, as the view taken from its summit is unquestionably

[1] For the priory of Mont-aux-Malades, see the interesting work of M. l'abbé Langlois; Rouen, 1851, 8vo, plates.

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one of the most extensive and magnificent that can be imagined. The château that might properly be called the *museum of Canteleu*, is besides, in some measure, a public property, thanks to the extreme kindness of its owner; foreigners and natives, if lovers of art and nature, may depend upon being most kindly and politely received by M. le baron Elie Lefebure.

CEMETERIES.

There are now seven cemeteries for catholics, and one for protestants. A great many families having applied for the right to erect a monument on the tomb of their relations, and these rights having always been granted, the result was that the ground for burials was sensibly curtailed. The consequences that might result from this having been foreseen by the municipal authorities, the council, on the proposal of M. de Martainville, the mayor, decided on establishing *le Cimetière monumental*, to the east of Rouen, on part of the hill *des Sapins*.

The new cemetery comprises an area of about 5 hectares, surrounded with walls. The chapel is built on the highest part of the hill. By means

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of this cemetery families need no longer fear to see the tomb-stone they had erected over the remains of a relative or friend carried away, nor need they wander about, in the last resting place, seeking in vain the spot where lie the loved ones whose loss they mourn.

Amongst the most remarkable monuments we may name those raised in remembrance of Boïeldieu, E.-H. Langlois and Marquis.

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RAILWAYS.

From Rouen to Paris, 137 kilomètres.

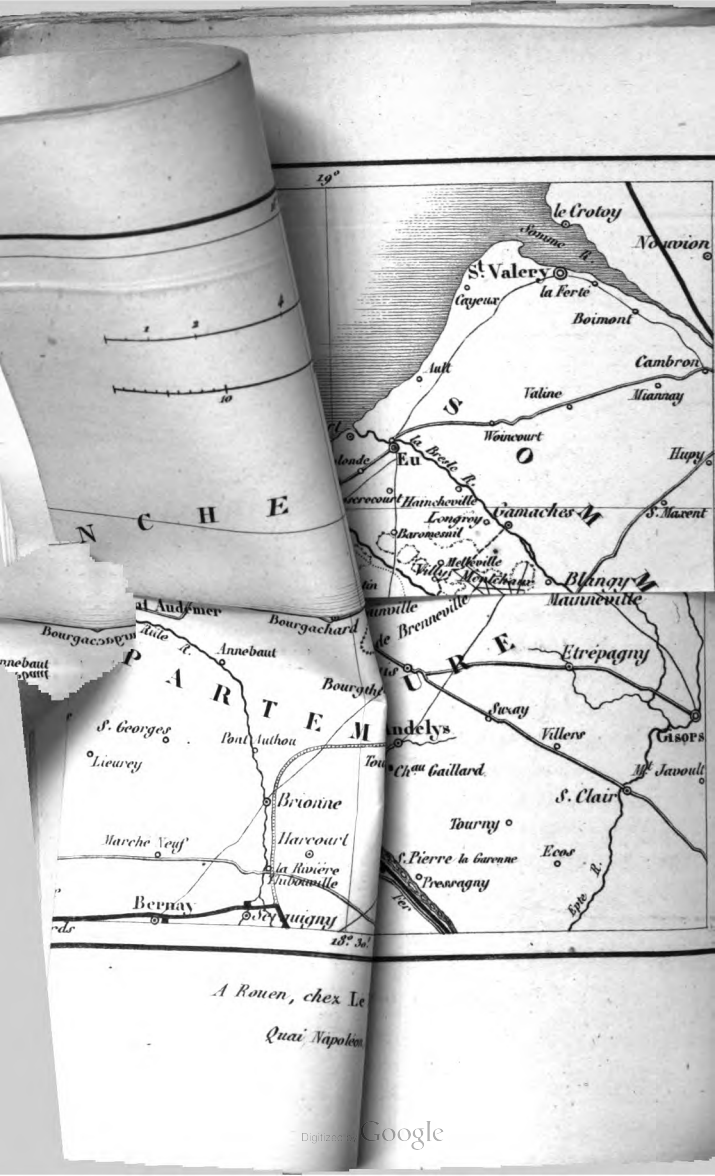
Terminus : rive droite, rue Verte.
— *rive gauche, quai du Grand-Cours.*
— *à Paris, rue Saint-Lazare*, 120.

This immense interprise was completed in the space of two years, at an expense which may be estimated at 50 millions of francs. The opening of this line, indisputably one the most picturesque in France, took place on the 3d of May 1843, in presence of the duke of Nemours, and his brother, the duke of Montpensier, several members of the ministry, the nobility, the deputies and generals; in short there were present a great number of respectable people of all ranks. Never before had there been so brilliant a ceremony, nor had Rouen ever before received so great a concourse of strangers. In this festival of inauguration, which lasted two days, the municipal authorities gave proofs of their intelligence and good taste, by imitating, on a grand scale, the popular festivals of Belgium, Switzerland and Germany. The surrounding populations of the whole arron-

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dissement (157 communes, 248,115 inhabitants), the different professional corporations, the commerce, the industry, the arts and literature, even the clergy had been invited to this truly national festival and their numerous representatives formed part of the procession.

The line from Rouen to Paris is 137 kilom. long, by ten mètres wide. The distance is travelled over in 3 hours 5 minutes, without stoppages, or in 4 hours, stopping at the stations.

The english engineer, M. Joseph Locke, already known by his construction of the London and Southampton railway, gave the plans for this line; MM. Mackensie and Brassey were the contractors. M. Adolphe Thibaudeau, secretary-general of the Board of Directors, and M. Charles Lafitte, chairman of the Company at whose expense this railway was made, both retain their office. French as well as english capitalists being shareholders, both french and english workmen were employed in the construction of that line. The shares were issued at the price of 500 francs.

The locomotives were constructed at the *Chartreux*, near Rouen, in the large foundry of MM. Alcard, Buddicom and C°, now removed to Sotteville: the firm of the company is Buddicom and C°.

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The tunnel of Tourville is 435 mètres long.
— Venables, 346 mètres.
— Villers, 1,700 mètres.
— Bonnières to Rolleboise, 2,625 m.
— Batignoles, 329 mètres.

FARES *from Rouen to each station.*

Kilom.	1st cl.	2d cl.	3d cl.
11. Oissel	» 85	» 65	» 55
13. Tourville (Elbeuf)	1 »	» 85	» 65
18. Alizay (Pont-de-l'Arche)	1 50	1 20	» 90
30. Saint-Pierre (Louviers)	2 50	2 »	1 25
44. Gaillon (les Andelys)	5 »	4 »	3 »
57. Vernon	6 »	5 »	4 »
68. Bonnières	8 50	7 »	5 25
74. Rosny	9 »	7 25	5 50
80. Mantes	10 »	8 »	6 »
88. Epône	11 »	9 »	6 80
96. Les Mureaux (Meulan)	12 »	9 80	7 45
102. Vernouillet (Triel)	13 »	10 50	7 90
111. Poissy	14 »	11 »	8 »
115. Étoile-de-Conflans	14 50	11 50	8 50
120. Maisons	15 »	12 »	9 »
137. Paris	16 »	13 »	10 »

Each passenger is allowed 15 kilog. (rather more than 30 liv.) of luggage without additional charge.

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From Rouen to Havre.

Terminus at Rouen, rue Verte ; — at Havre, avenue de Paris.

93 Kilomètres, from Quatre-Mares.
89 — — Rouen.

This line begun in October 1843, was completely finished in March 1847. It turns off from the Paris line at Quatre-Mares, and rises by an inclined plane to the Seine which it crosses over a bridge of eight arches, each of 40 mètres span, resting on the isle of Brouilly, and raised 14 mètres above low water. There it proceeds towards the point of mount Sainte-Catherine, the tunnel through which is 1040 mètres in length; at the end of it the valley of Saint-Hilaire is crossed by a viaduct 19 mètres in height by 600 in length. The line then runs under the *boulevards* Saint-Hilaire and Beauvoisine, an extent of 1460 mètres, as far as the terminus. From the rue Verte another tunnel of 1134 mètres passes under the suburbs Bouvreuil and Cauchoise, and under the cemetery Saint-Gervais. At the foot of Mont-aux-Malades the line emerges into an open cutting as far as Déville. The whole of that part of the line is

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10 kilom. and was made at an expense of 10 millions (400,000 pounds sterling.)

The line continues to follow the right hand side of the road to Dieppe, through Maromme and Houppeville, then runs close to Malaunay where it crosses the valley at an elevation of 29 mètres, by 700 mètres in length; it immediately enters the uplands of Pissy-Pôville through a tunnel which is 2,200 mèt. long, then it follows the heights till it reaches the valley of Barentin, which it crosses over an immense viaduct 700 mètres in length, by 31 m. That part of the line from Rouen comprehends the greatest number of works of art.

Leaving Barentin on the left, the line runs towards Pavilly, and from this point it rises to the highest part of the Pays de Caux, to the right of Yvetot. There it crosses an immense range of table-land, for about 16,000 mètres, but on approaching the sea, the difficulties of ground reappear. In the neighbourood of Bolbec extensive earth-works were found necessary, in order to keep the line as near as possible to that town, which it leaves on the left hand. Then one reaches another plain which is more than 100 mètres above the level of the sea; and, in order to descend to Harfleur, there is only a distance of 12 ki-

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lom. which has obliged the ingeneers to give the line a declivity from 8 to 9 millimètres. Lower than Harfleur, the line crosses the meadows of Graville parallel to the Harfleur canal, and terminates at the Vauban dock.

The distance is got over in two hours and a half. The total expense of the works may be estimated at 50 millions (2 millions sterling). The government lent the company a sum of ten millions, at 3 per cent and granted them 8 millions more as a free subsidy. The shares were issued at 500 fr.

Director of the Railway : M. Charles Lafitte.

Engineer in chief : M. Joseph Locke.

Contractors for the line : MM. Mackensie and Brassey.

FARES *from Rouen, to each station.*

Kilom.		1st cl.	2d. cl.	3d. cl.
6.	Maromme	» 70	» 50	» 40
10	Malaunay	1 15	» 80	» 65
18.	Barentin.....	2 10	1 45	1 15
19.	Pavilly.....	2 20	1 50	1 25
31.	Motteville.....	3 50	2 50	2 »
38.	Yvetot	4 40	3 »	2 45
49.	Alvimare (Fauville),....	5 65	3 95	3 20
58.	Bolbec and Nointot.....	6 45	4 50	3 60
63.	Beuzeville (Fécamp)...	7 25	5 »	4 10

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72. Saint-Romain.....	8	30	5	80	4	60
83. Harfleur.....	9	50	6	65	4	90
89. Le Havre.....	10	»	7	50	5	»

From Rouen to Dieppe.

Terminus, at Rouen, rue Verte, — at Dieppe, quai du Bassin-à-Flot.

On leaving the terminus in rue Verte, the railway passes under the suburbs Bouvreuil and Cauchoise and under the cemetery of Saint-Gervais; on emerging, it follows, half way up, if one may say so, the heights of Mont-aux-Malades which it leaves to enter a tunnel, a short time before reaching Maromme. From hence to Clères, it runs in a contrary direction to the course of the river of Cailly, through a rich beautiful valley, enlivened chiefly by a great number of factories, and where the parishes of Bondeville, le Houlme, Malaunay and Monville are established. Until we reach the point where the Dieppe line branches off from the line to the Havre, we travel on a double line of rails, but from thence the line is single. When it reaches Saint-Victor-l'Abbaye, the railway entering the lovely valley of la Scie passes through the market-town (le bourg) of

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Auffay, where the large and fine church of the 13th century attracts the attention of the traveller. Shortly after, we get to Longueville, and the time we are allowed to stop at this station enables us to take a look at the ruins of an ancient castle-redout situated on the top of a hill to the right, which recalls at the same time the name of one of the companions of the conqueror, Gaultier-Giffart, comte de Buckingham, and that of the duchess of Longueville who took such an active part in the wars of the Fronde.

After crossing successively the villages of Dénestanville, Crosville, Anneville, Charlesmesnil, and clearing the tunnel (1600 mètres long) which leads from the valley of the Scie to the celebrated valley of Arques, we enter the town of Dieppe, astonished at the magnificent prospect which unfolds itself to the view.

FARES *from Rouen to each station.*

kilom.		1st cl.	2d cl.	3d cl.
6.	Maromme	» 70	» 50	» 40
10.	Malaunay	1 15	» 80	» 65
17.	Monville	1 75	1 25	1 »
32.	Saint-Victor	3 40	2 50	1 90
36.	Auffay	3 85	2 80	2 15
45.	Longueville	4 85	3 60	2 75
62.	Dieppe	6 50	4 85	3 65

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ENVIRONS OF ROUEN.

The Seine, from Rouen to Jumiéges.

Quevilly, Val-de-la-Haye, Moulineaux, la Bouille, Caumont, Saint-Georges-de-Bocherville, Duclair, Jumiéges.

58 kilomètres.[1]

From the month of May until the end of October, a steam-boat leaves Rouen for Havre every day, and is not longer on the voyage than were the diligences. It starts from the quai d'Harcourt. This boat takes passengers for the most important intermediate points of the voyage, such as Duclair, la Mailleraye, Caudebec, Villequier, Quillebeuf and Honfleur. The time of starting changes according to the tide, and this hour is calculated so that the steamer may find water enough to pass the channels of Quillebeuf

[1] By land the distance between Rouen and Jumiéges is only 22 kilom. An omnibus for Duclair starts every day (place des Arts), at 7 in the morning, and returns from Duclair to Rouen, at 4 in the afternoon. It takes passengers to Saint-Georges de-Bocherville.

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and Tancarville, which are too often obstructed by sand-banks.

If the passenger wishes to stop at la Bouille, he can take a steamer direct to that place, as there is one which starts several times a day, at a fixed hour.

Let us then follow our itinerary down the river, that being, in our opinion, the most agreeable way to Jumiéges, the farthest end of our perigrination.

For a certain distance from Rouen, the river is studded with islets planted with willows, poplars and even with apple and plum trees. The whole country round Rouen is remarkable for its luxuriant vegetation. The hills that encompass the city are covered with pretty country-houses. Those on the north and north-east belong to Bois-guillaume, Mont-Fortin and Mont-aux-Malades.

Bapaume, (R. B.)[1], is the first place before which we pass; it is the entrance of a wide, industrious and rich valley, which contains Déville, Maromme and Houlme.

Petit-Quevilly, (L. B.). A little chapel dedicated to Saint-Julien, the only remains of an ancient hospital for lepers founded by Henry II,

[1] R. B. signifies *right bank*; L. B. *left bank*.

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king of England, about 1160, is still extant in that commune. The style is norman, the windows of the apsis and the doors are semi-circular. This edifice has just been restored, and serves as a chapel to the colony of juvenile offenders, founded at *Chartreux* under the direction of a zealous philanthropist, M. Lecointe.

CANTELEU, (R. B.). This commune situated on the top of the hill, has a picturesque church and three *châteaux* of some importance. The most distant which is also the most ancient, belongs to M. le baron Elie Lefebvre. It possesses a collection of ancient and modern engravings and several objects of natural history.

CROISSET, (R. B.), a hamlet dependant on Canteleu, situated at the foot of the hill, serves as a place of embarkation for such persons as wish to go to Rouen through le Petit-Quevilly.

DIEPPEDALLE, (R. B.), a long street separated from the Seine by the towing-path, presents a succession of pretty country houses and some industrial establishments. The building of several stories surmounted by a little bell-tower is known by the name of Sainte-Barbe, and was part of an ancient convent of that name.

GRAND-QUEVILLY, (L. B.), possessed formerly a protestant church capable of containing 10,000

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persons ; but in 1685, by an edict of Louis XIV, it was closed, and then pulled down. This act of intolerance preceded a short time the revocation of the edict of Nantes which proved so fatal to France, by forcing an intelligent population to expatriate themselves.

PETIT-COURONNE, (L. B), at a distance of 7 kilomètres from Rouen, is bounded on the south by the forest of Rouvray, wherein a few druidical stones are still to be met with. Population 1,000.

GRAND-COURONNE, (L. B.), a market-town in the arrondissement of Rouen, chef-lieu of the canton, at 8 kilom. from Elbeuf and 10 from Rouen. Population 1,200.

VAL-DE-LA-HAYE, (R. B.), a maritime commune, at 10 kilom. from Rouen, on a peninsula, bounded on the north by the forest of Roumare. The *château* situated on an eminence called la commanderie de Sainte-Vaubourg, belongs to M^me^ Fizeaux. Population, 600. — A monument to the memory of the emperor Napoléon I^st^ has been erected in the Val-de-la-Haye, to perpetuate the remembrance of the transfer of his ashes from the steamer *la Normandie* to *la Dorade* n° 3, which took place at this part of the Seine, on the 9th of December, 1840.

HAUTOT, (R. B.), a commune of 300 inhabi-

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tants, at 12 kilom. from Rouen, is agreeably situated. The château is the property of Mme Fizeaux, the daughter of M. le baron Lézurier de la Martel, formerly mayor of Rouen.

SOQUENCE, (R. B). This hamlet a dependency of Sahurs has a turreted château (château à tourelles), lately built in the style adopted under Louis XIIth, and belonging to M. de Bonneval.

SAHURS, (R. B.), a charming village rising on a gentle slope, at the extremity of the chain of hills which we have followed from Rouen. The church is picturesquely situated; the château, of handsome appearance, belongs to M. le marquis de Trémauville.

MOULINEAUX, (L. B.), a village of little importance situated on the high road from Rouen to Pont-Audemer, possesses a pretty little church in the early pointed style, the pious foundation of Blanche of Castille, the mother of Saint-Louis. Close to this place, some vestiges of fortifications can still be traced on the top of the hill; they are generally supposed to have been a dependency of the castle of Robert-le-Diable, (according to tradition), a sort of norman Blue-Beard, who used to murder his friends and mistresses, and in the end, sold himself to the devil. Some authors suppose that this surname could fain belong to duke

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Robert Curt-Hose, the son of William the Conqueror.

LA BOUILLE, (L. B.), a large lively market town, known as a place of passage for a great number of travellers who, from Rouen, repair to Routot, Bourgachard and Pont-Audemer. Steamboats run, four times every day, between la Bouille and Rouen. The view from the foot of the mill situated on the *top* of the hill, is one of the finest and most extensive to be seen for many miles round.

CAUMONT, (L. B.), possesses quarries of white stone of fine quality, used at Rouen and the neighbourhood for different constructions. Here grottoes filled with petrifications, stalactites, crystallizations of curious and remarkable shapes, are pointed out to geologists and mineralogists. The heights are covered with woods dependant on the forest of Mauny.

BARDOUVILLE, (L. B.), a commune of 300 inhabitants, on a peninsula formed by the Seine. The château is situated half way up the hill opposite to the church of Saint-Georges-de-Bocherville.

SAINT-GEORGES or SAINT-MARTIN-DE-BOCHERVILLE (R. B.), a commune at 8 kilom. from Rouen, between the Seine and the road to Hâvre,

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possessed formerly a benedictine abbey of some celebrity, the only remains of which are the church and the chapter-house. This church is one of the most ancient and best preserved monuments in Normandy; it was founded by Raoul de Tancarville, chamberlain to Guillaume-le-Batard, some years before the conquest, and consecrated in presence of the founder.

This has been stated by an inscription embedded in the wall of the left aisle, in 1849, of which the following is a translation:

BY THE PIOUS MUNIFICENCE
OF RAOUL DE TANCARVILLE
HIGH CHAMBERLAIN TO WILLIAM 2d.
DUKE OF NORMANDY,
THIS CHURCH
WAS CONSTRUCTED
BETWEEN THE YEARS 1050 et 1066.
LAUS DEO, PAX VIVIS, REQUIES DEFUNCTIS.

In memory of this foundation,
the french Society
for the preservation of historical monuments,
has caused this inscription to be placed
under the auspices of Monseigneur
Blanquart de Bailleul,
in the year of our lord MDCCCXLIX.

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At the top of a slab of black marble is engraven the coat of arms of the Tancarville: gules with a shield argent in the middle, surrounded with six ingeminations or, disposed in orle, with the motto: *Tancarville à Notre-Dame.*

The precise date which we can give to this monument makes it a type of the norman architecture in the XIth century. The proportions of that church are large and the plan simple. The west front is composed of a circular arched gate, adorned with mouldings in zig-zag and bird's bills. Above this are two rows of windows also round arched; on each side rises a square tower surmounted with a campanile, in the windows of which we remark the pointed arcade in its earliest period. But with the exception of this part, all the rest is norman. The church is 66 met. 90 cent. long, by 19 met. 49 cent. wide; it is composed of three parallel naves of the same length, and two shorter ones occupying the two extremities of the transept. But it is remarkable that the central nave and the two external ones, are the only ones which terminate in a semi-circular apsis; the two intermediate naves close externally with a flat wall forming a right angle with their sides, and internally with a quarter of a circle hewn out of this same wall. It is also to be remarked

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that the apsis of the two smaller naves, are only half the height of the edifice, separated there into two stories by heavy columns. People would be rather induced to find that, as far as this arrangement goes, the norman church and Winchester cathedral bear some likeness to each other.

The chapter-house, which is contiguous to the church, dates from 1157; therefore we find in its architecture the mixture of the circular and pointed arch. The capitals of the columns represent different subjects taken from the Holy Scriptures, and, like those of the church, they are extremely fantastic and curious. The interior presents a vaulted roof with mouldings; three semi-circular arcades, profusely adorned with the most delicate sculptures form the entrance into the hall. (See the *Essai sur l'église et l'abbaye de Saint-Georges-de-Bocherville*, by A. Deville; Rouen, 1827, 4to.)

Soon after leaving Saint-Georges-de-Bocherville, we arrive at the hamlet of la Fontaine, where we remark the ruins of an ancient edifice known by the name of the chapel of Saint-Anne. Here we again meet the Seine, the course of which we follow for two kilom., whilst a chain of rocks, which extend to Duclair, bound the road on the right. Among these rocks we remark two

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which owe to their height the name of the chair of Gargantua.

DUCLAIR. A considerable market-town on the right bank of the Seine, at 8 kilom. from Saint-Georges-de-Bocherville, and at an equal distance from Rouen, possesses an old church which is certainly deserving of some interest and attention. Duclair is celebrated for its ducks, shads (aloses) and excellent fruit.

The river, for the second time, makes an immense circuit, whilst the high-road (grand'-route) cuts it in a straight line across the peninsula, in the middle of which we perceive the two towers of the abbey of Jumiéges. It is a little above the château of Taillis, at Yainville, that we find, on the left, the parochial road which leads to Jumiéges. People on foot or on horseback, could, from Duclair, go across the forest of Jumiéges, which would somewhat shorten the way, and make it more agreeable.

JUMIÉGES was the most important monastic establishment on the banks of the Seine. Its antiquity, its immense buildings and the number of its monks who, during the course of the middle ages, exercised so powerful an influence, gave it an european celebrity. Formerly the asylum of many high and eminent characters, this vene-

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rable abbey, raises its majestic ruins in the midst of the modern dwellings which surround it. This type of religious architecture has been sometimes compared to certain romanesque churches on the banks of the Rhine, on account of the simplicity and nobleness of its western front, accompanied by two square towers, which at two thirds of their height change their form and terminate in octogonal towers. The portal projects in an unusual manner between these towers. The eastern extremity is only a heap of ruins; in the center, the still existing remains of its lantern-tower allow one to form some idea of its former grandeur. The towers are deprived of their steeples; the roof of the nave and that of the aisles no longer exist. The pavement of the sanctuary has given place to brambles and rank weeds; the historical statues which decorated this church, the mausoleum where the heart of Agnès Sorel was deposited, every thing in the way of ornament, has disappeared from this illustrious abbey. We cannot help feeling deep regret at the sight of that immense ruin, when we reflect that these sad mutilations might have been prevented, had the abbey church of Jumiéges been devoted to the same purpose as those of Saint-Georges-of-Bocherville

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Ruines de l'abbaye de Jumièges.

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and Saint-Ouen of Rouen, which have both become parochial churches.

Inspired with the same taste as his predecessor, who made a summer residence and almost a museum of antiquities of the ancient porter's lodge, the present proprietor of these ruins watches successfully over their preservation, and thus resolutely shows his respect for venerable associations. The spot where the heart of Agnès Sorel (or Sourel) lay, is indicated by a slab of black marble. The *Dame de Beauté* died at Mesnil-sous-Jumiéges, where her royal lover had ordered a residence to be fitted up for her. She was one of the benefactresses of the abbey, and the monks laid claim to her heart, whilst her mortal remains were taken to Loches, in Touraine. A monument recently discovered in the midst of the rubbish has greatly excited the curiosities of archeologists. It consists of the mutilated effigies of two young men in royal robes, the head encircled with a crown, supposed to be the *Énervés*. These Énervés, according to an old chronicle which has already given rise to some disputes amongst antiquarians, were the two sons of Clovis the II^{d}, who having revolted during the absence of their father and having even declared war against him, were

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condemned, on the return of the king to have the sinews of the legs and arms cut. Being then placed in a boat and set adrift on the Seine, they were carried by the current as far as Jumiéges, where the monks received them with kindness, and where they passed the rest of their days. The tomb of the Énervés, which is in the style of the XIIIth century, and in costumes of the time of Saint-Louis, does by no means elucidate this fact which, according to the chronicle, dates as far back as the VIIth century. The abbey of Jumiéges (Gemeticum) was founded in 654, by Saint-Philbert or Filibert.

The parish church, though unfinished, presents some fine portions, particularly some remarkable stained glass windows of the XVIth century.[1] (See *Histoire de l'abbaye de Jumiéges*, par Deshays; 1829, 8vo. — *Essai sur les Énervés de Jumiéges, etc.;* par E.-H. Langlois; 1838, 8vo.)

[1] As we have already indicated, Jumiéges is off of the high road, so that we must not expect to reach that village by diligence; in order to see these ruins, we are obliged to make it the object of a special excursion. From the possession of M. Casimir Caumont, the abbey of Jumiéges has passed into that of M. Lepel-Cointet, stock-broker at Paris.

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The Seine from Rouen to Andelys.

Oissel, Orival, Elbeuf, Bon-Port, Pont-de-l'Arche, côte des Deux-Amants, Château-Gaillard.

80 kilomètres.[1]

The landscape for the whole length of the banks of the Seine, presents most varied aspects: now charming with its modest villages and its simple valleys, now magnificent with its old castles, its historical ruins, and its sombre forests; it becomes rather sad and monotonous, when it shows its bare and dry hills, and its wan and chalky cliffs. Oissel, Elbeuf, Pont-de-l'Arche, la côte des Deux-Amants and the Château-Gaillard, are the most interesting points to visit in this part of the departments of the Lower-Seine and the Eure, washed by the Seine.

Let us suppose, touriste, that for this excursion, we take the Elbeuf-boat which starts from the quai Napoleon, opposite the gate of Guillaume-Lion; on quitting the port of Rouen, we leave on the left the church of Saint-Paul, the mont Sainte-Catherine, the new basilic of Bonsecours, and on the right, the terminus of the Paris railway, the

[1] By land we reckon only 32 kilom.

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noble and shady avenue of the Grand-Cours, and the green meadows of Sotteville, Quatre-Mares and Saint-Étienne-du-Rouvray. It was in the forest of Saint-Étienne-du-Rouvray that William the Conqueror was hunting, when he received the news of Edouard the Confessor's death, and Harold's usurpation. Looking again to the right, we remark Belbeuf surrounded with fine avenues, Saint-Adrien with its modest chapel and its steep rocks, les Authieux and Tourville, whilst on the right, we have Oissel, where a bridge for the railway has been built, and where several additions give it the appearance of a little harbour; the church has nothing remarkable but its spire.

The Seine here changes its appearance : the hills of the right bank (on our left) give place to valleys, the valleys on the left bank (on our right hand) give place to hills. The Seine in these parts is studded with lovely islands, planted with willows and poplars. We are scarcely past Oissel when we fall in with the Orival rocks which extend as far as Elbeuf. Their time stained face, the doubtful vegetation that creeps over their rugged sides, the alternate depression and swelling of these hills present a singular line of fantastic forms, and a series of strange tones

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and effects. At the foot of those frowning mountains rise here and there little frail houses, and half way up the hill, on a narrow platform shaded by the large spreading branches of walnut trees, lies embowered the modest christian chapel, the greater part of which has been hollowed out of the rock.

ELBEUF joins Orival and has a right to rank amongst the most important towns in Normandy. It is essentially a manufacturing town, and if Rouen may be compared to Manchester, Elbeuf may be called the Leeds of France, as being the principal seat of the manufacture of woollen cloth. More than the half of its 15,000 inhabitants, and about 20,000 persons of the neighbouring communes, are employed in weaving or in other parts of this important branch of industry. Its position on the left bank of the Seine contributes to its wealth. The manufactures of Elbeuf were already in the most flourishing state under the enlightened administration of Colbert, when the revocation of the edict of Nantes put a stop, for a time to the course of its prosperity. A great number of clever manufacturers carried their industry to Leeds, Norwich and Leicester. The manufacture of Elbeuf did not recover its ancient splendour before 1814,

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that is after the separation of Belgium from France. That circumstance, by freeing it from a formidable competition, gave it such an impulse that its produce was tripled. The value of the cloth annually made there may be estimated at 60 millions. « Elbeuf is a hive wherein all are workers », Napoleon used to say; « it is the most intelligent town that I know of. »

Elbeuf contains two parochial churches: Saint-Étienne and Saint-Jean: the former situated on an elevated terrace, has in the interior some pendentives and some stained glass windows of the xvth and xvith centuries. The most curious offers subjects in the life of Saint-Roch, the patron of the weavers; two workmen are discovered working together at the same loom, and another is turning the warping-mill. The second church situated in the street leading to the quay, is larger, but less ancient than the other. Amongst different stained windows which it possesses, we must remark the one given by the corporation of woollen drapers or clothiers of the town, about 1466; it represents at the top of the window, a *force* to shear the cloth, with two *croisées de chardons* (two sets of fullers' thistles) which they employ to teasel the cloth. This window and that of Saint-Étienne prove most certainly

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that the origin of the manufacture of Elbeuf dates much further back than the administration of Colbert, and that the epoch of this origin has been confused with that of the regulations given by that minister in 1667. We may observe on the banks of the river a sort of floating houses where workmen are constantly employed in washing the wool.

Elbeuf is 16 kilom. distant from Rouen, by land, and 28 by the river.

Having reached Elbeuf, supposing even that there is no regular steamer between Rouen and Paris, we shall very likely find some steamer for merchandise which would receive us on board, and we could thus reach Andelys.

Bon-Port. A little before reaching le Pont-de-l'Arche on the same bank, the ancient abbey of Bon-Port, some fine remains of which are still extant, attracts our attention. It was founded in 1190, by Richard-Cœur-de-Lion. He was in pursuit of a stag, when he was carried off into the river by his horse, and was in eminent peril of his life, when, after having for a long time struggled against the current, he fortunately reached the shore which he called Bon-Port, and made a vow to found a church there.

Pont-de-l'Arche. A small but very old town

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of the department de l'Eure, on the left bank of the Seine, and a little distance from the mouth of the Eure. It forms a long narrow street, which is very inconvenient for carriages. This town sustained several sieges, and it is celebrated for the antiquity of its bridge, constructed probably, upon the foundation of that which Charles-le-Chauve caused to be built. It possesses a gothic church, which, although unfinished and mutilated, offers still some fine remains.

Amongst the stained glass windows, we remark one of quite a local character : the inhabitants of the town, dressed in costumes of the time of Charles IXth and Henri III^{d} are represented exerting themselves to make a large boat heavily laden and going up the Seine, pass under the main arch (la maîtresse arche). The tide ebbs and flows as far as Pont-de-l'Arche. In order to meet the difficulty which the navigation of the river during the neap tides presents at this place, there was constructed, under Napoleon I^{er}, a canal which, by means of locks, allows this channel to be passed in security. Population 1,600.

L'Eure. The river Eure, which gives its name to the department through which it flows, falls into the Seine at about 4 kil. above Pont-de-l'Arche. It is navigable from Louviers to its mouth.

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L'ANDELLE. On the opposite bank, we discover the lovely and industrious valley of Andelle, and the little river of the same name, which flows into the Seine at the foot of the hill *des Deux-Amants*.

CÔTE DES DEUX-AMANTS. This hill has furnished the subject of a sad story related in verse by Marie de France in the XIIIth century, and by Ducis, in the XIXth. The king of the *Pistréiens*, the father of a young and beautiful girl, had declared that he would only give her to him who could carry her, without resting, to the summit of a high mountain which formed part of his dominions. A young nobleman of the country who loved the princess, boldly presented himself, and undertook that perilous enterprise, but at the moment he was about to reach the goal so wistfully tended to, he expired under the weight of his precious burden. The king's daughter could not survive her courageous lover, but soon sunk beneath her grief. The father, the cause of that catastrophe, consumed by remorse, caused the two lovers to be buried in the same tomb, and founded on the spot a monastery no remains of which are to be seen at this day. The present edifice dates no further back than 1685. The Seine at the *Manoir* (au Manoir) is crossed

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by a bridge of six arches for the use of the railway.

PITRES, a village on the right bank of the Seine, is quoted in history for its councils and meetings, which the most illustrious characters of the epoch used to attend.

From that place to Petit-Andely, there is nothing remarkable to point out. The Seine describes a circuit of nearly thirty eight kilom. On the right we leave Poses, a village known to the bargemen for its establishment for towing the enormous barges which steer up or down the Seine[1], Tournedos, Porte-Joye, Saint-Pierre-du-Vauvray (at present a railway station), Venables, Bernières; and on the left, Amfreville, Senneville, Connelles, Herqueville, Andé, Muids, la Roquette et le Thuit. From the hamlet of la Roquette, where the cultivation of the vine begins, to Petit-Andely, the shore only presents a long ridge of rocks, but to compensate for it, the eye rests with pleasure on the rich verdure of a succession of islands amongst which the steamer passes.

[1] On the right bank opposite Poses, there has been just finished a fine canal, which, in this place will sensibly improve the navigation of the river.

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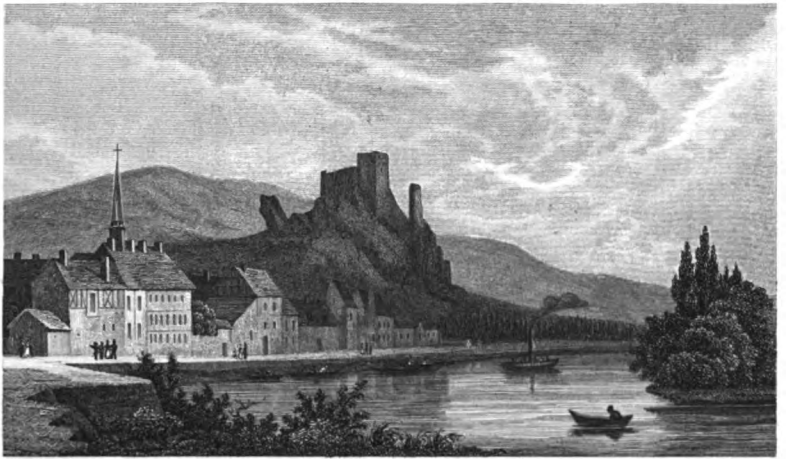
LES ANDELYS AND CHATEAU-GAILLARD. The Château-Gaillard from its picturesque situation and historical associations is the most interesting of all those we see in the voyage from Rouen to Andely. It was built in the space of a single year by Richard-Cœur-de-Lion, who distrusting his astute rival Philippe-Auguste had fortified the Petit-Andely and its environs, in contempt of the treaty of 1196, which expressly forbade the fortification of this place. Exulting in his fortress when he looked for the first-time from the dizzy height of its formidable ramparts on the town of Andely and on the river at his feet, of which he had thus made himself master, Richard exclaimed, they say, with pride : « *Quelle forteresse insolente! Qu'elle est belle ma fille d'un an!* » From the midst of these noble ruins, the traveller cannot without emotion contemplate the immense landscape which unrols itself under his eyes, the noble river washing the foot of the fortress, enclosing a whole peninsula, and reflecting in its transparent waters the vine clad and harvest covered hills, the trees, the church towers and cottages. But gloomy associations soon come to sadden this magic scene, when he turns his eyes on those ancient and solitary towers which have witnessed so many sorrows, and whose walls

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seem yet to retrace a thousand scenes of heroism, of despair and of rage; he sees the ghosts of all those unfortunates who fell during the ever memorable siege of 1203, gliding past him in succession those of the fierce soldier, the hero of the third crusade, of the conqueror of Bouvines, of Margaret, and of Blanche of Burgundy, of David Bruce, of Charles-the-Bad, king of Navarre, and of so many others.

The peak on which this fortress stands is almost entirely isolated from the neighbouring hills; it had no communication with them except through a narrow causeway, divided of old by a wide moat, beyond the exterior fortifications. On every side all access to it was of course impracticable; here deep escarpments which it would have been impossible to overleap; there on the river side, the perpendicular rock, a dreadful precipice, and yet along the cliff they had contrived to erect towers, a few remains of which can still be traced. Those were the advanced works of the place. Upon the *planitre* rose a keep almost circular, of an uncommon strength. That palladium of the Château-Gaillard was encircled with segments of towers projecting about one foot, each of them divided from the other by a curtain of nearly two feet. The walls were of an unusual

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M. Chamouin Sc. T. de Jolimont.

Château-Gaillard

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thickness. That part, the heart of the fortress, is surrounded with a deep moat cut through the very rock, which they crossed over a bridge, the situation of which can hardly be ascertained. In the moat of the keep is still to be seen a fine casemate, hewn too out of the rock, the surbased vaults of which rest upon reserved pillars of a regular and square form. That kind of grotto, on a level with the surrounding ground, was formerly used as a stable. Richard having died in consequence of a wound he had received at the siege of Chalus (1199), John Lack-Lank succeeded him in violation of the right of his nephew Arthur, whom he murdered in the tower of Rouen. It was to punish, or at least under the pretext of punishing the murderer, that Philip-Augustus undertook the conquest of Normandy and laid siege to that formidable fortress. Bravely defended during six months by Roger de Lascy, the place was considered as inexpugnable, and Philip determined to take it by famine. The gouvernor of the fortress turned out several times, many useless people, old men, women and children, 4 or 500 in number; but the french army shot at them with their arrows; they then tried to enter the fortress again, the entrance into it was unmercifully refused to them,

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so that those unfortunates, having nothing, no other food than grass and water, perished miserably, nearly to a man. The garrison held out still for a short time in spite of its disasters, but at last, pressed closer and closer by the French, they were overcome by the efforts of their implacable enemy and surrendered.

That event carries us as far back as 1204, and the reunion of Normandy to France was the consequence of it. One hundred and ten years afterwards, the Château-Gaillard received Marguerite of Burgundy, wife to Louis X and Blanche of Burgundy, wife to Charles-le-Bel, both of them accused of adultery and found guilty. The former was strangled there with her own hair, by order of her husband, the latter was shut up till her death in the abbey of Maubuisson. David Bruce, king of Scotland, obliged to leave his kingdom, came over to reside in Château-Gaillard, which Philip of Valois had assigned him as a place of refuge. In 1356, Charles-le-Mauvais, king of Navarre, was shut up in it by order of king John of France. In 1418, that fortress and the whole Normandy were once more brought under the power of the English, untill the year 1449, when that province was again restored to the french domination.

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At last, in 1606, the Château-Gaillard shared the fate of all the fortresses in the interior of France, which had since a longtime been held dangerous: Henry IV caused it to be pulled down.

At the foot of those dismantled towers, a suspension bridge has been erected over the Seine, which opens a useful, convenient communication with Louviers and different other parts of the Oise and Eure departments.

Rather on this side of the ruin, is the Petit-Andely, a fraction of town belonging, as it were, to the Grand-Andely, one kilom. distant: the hospital Saint-Jacques founded in 1784, by the duke of Penthievre, on the bank of the river, and the parochial church in the style of the 13th century, cannot fail to interest the traveller.

The Grand-Andely, one kilom. distant from the river, is the chef-lieu of a sous-prefecture of the Eure department, and the seat of a corn-market. That town has a fine church. The north front is pure, unmingled *renaissance;* the west one has two regular towers joined together by an open gallery; in the interior we remark the stained glass windows, the stalls, the organ, a *bas-relief* in which is to be seen the image of Château-Gaillard before its destruction, a stone *mise au tombeau* (a representation of the burial of the Christ) a great

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many ex-voto. A few years ago, a fine specimen of domestic architecture, in the flowery style of the XVIth century, called *la Grande-Maison* (the Great-House) was still to be seen not far from the church.

At the hamlet of Villers, 6 kilom. distant from that town, was born in 1594, the famous painter Nicolas Poussin. Nothing is left of the house in which he received his life, but the orchard which surrounded it, is, even at the present time, known by the name of Clos-Poussin. A monument to the memory of this great man, has been erected lately in the principal square of the Grand-Andely. In the hall of the mairie is seen a picture of Le Poussin, representing Coriolanus among the Volscians, receiving his wife and mother. Andely is the country of the trouvères Henry and Roger, of the hellenist Turnèbe, of the aeronaut Blanchard, and nearly that of the skilful engineer Brunel [1].

[1] Sir Isambart Brunel was born on the 25th of April, 1769, at Hacqueville, 12 kilom. from the Andelys, and died in London, on the 12th of December 1849.

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